

In memory of Brian Williams

June 14, 1961 – July 8, 2006

We join hands with Brian's family, friends, clients, and colleagues whose lives were enriched by his many gifts.

He inspired us with his vision, believed in the potential of people, and worked tirelessly to build a stronger, better community.

Brian's legacy lives on in all of us.



Billboard

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HIGH SCHOOL MUSICAL ENCORE EDITION

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On The Web

GOT BUZZ? CBS and Billboard have

teamed to provide music news and charts on the CBS Showbuzz Web site It's a new way for music fans to get the buzz on the biz and discover each week's chart-topping titles. showbuzz.cbsnews.com

JADED INSIDER

The future Mr. and Mrs. Kid Rock's wedding gift registry. Nelly Furtado's take on sexual balance Weezer's famous last words. It's all there for the

taking at Billboard's blazing blog. Get your daily dose. jadedinslder.com

KEN SCHLAGER Executive Editor, Group Editorial Operations



AT LAST, DIGITAL DETENTE

The National Music Publishers' Assn. and the Digital Media Assn. have linked arms to support a long-awaited copyright reform bill that is intended to simplify the licensing of previously recorded compositions

cense and that long granted to radio? The bill establishes a license for *incito digital music services Not everyone likes the bill. Last week on this page, attorney Wallace Collins expressed a concern that copyright owners

dental* copies (such as server copies) and that has XM. Sirius and others worried about collateral damage to their own business models. The Electronic Frontier Founwould no longer have the option to grant dation sees the bill as a Trojan horse hiding

their own royalties. Yet we must ask: What

is the difference between this blanket li-

their own compulsory licenses and collect an attempt to limit the traditional notion of "fair use." But language in the bill assures that fair use is not affected.

No legislation addressing such a complex issue can fully satisfy all interested parties. But the parties that have buried the hatchet to support this bill have taken an essential step that should help the digital music marketplace reach its full potential. And that's good news for everyone.

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SIRA Provides Framework For Digital Music Future Songwriters in particular benefit from providers will be better able to compete

and JONATHAN POTTER

The next five years will be the most important period in the history of the music industry. Recognizing that we are at a watershed moment, music publishers, songwriters, artists, digital music providers and record labels have done something unprecedented. We have joined together to support legislation that will allow the music industry to jump aboard the digital revolution, providing music fans with more choices, creators with more opportunities and royalty-paying innovators with more freedom.

The proposed Section 115 Reform Act of 2006 (SIRA) would replace a nearly century-old system that grants the right to reproduce or distribute a composition only on a song-by-song basis. This system, originally created in 1909 for piano rolls, has not kept pace with technological and business-model innovation, including the emergence of legal online services seeking to offer consumers access to millions of songs.

The lack of an efficient licensing system has resulted in problems that keep songwriters from getting paid, prevent the legitimate music market from flourishing and limit the amount and variety of music that fans can enjoy. Congress has made it clear that it intends to change Section 115-the only question is, Is that change good or bad for the music industry?

SIRA solves the problems with the existing system by creating a statutory blanket licensing method that will allow digital music services to make a simple filing for all musical works. It establishes a flexible framework that allows for quick licensing of new business models. The neutral Copyright Royalty Board will set rates for digital uses, based upon an independent evaluation of what each activthis proposed legislation, First, SIRA will ensure copyright owners their guaranteed rights in the digital world, including those associated with interactive streaming of their works. This means that songwriters will protect their performance and mechanical rights in business models that

implicate both rights. Because interactive streaming could someday be the dominant method of delivering music to consumers, this victory could be one of the most significant for songwriters in the history of copyright protection. SIRA also establishes a direct licens-

ing relationship between music publishers and digital music services, largely ending the practice of pass-through licensing by record labels. These direct relationshine will become even more crucial as third-party digital providers-such as cellular phone companies, satellite radio services and webcasters-become the dominant music providers.

In addition, SIRA provides for a costsharing mechanism so that licensees who benefit from blanket licensing share the expenses of operating the system. Finally, SIRA offers a better system for collecting and distributing royalties. Knowing that compensation will be forthcoming. writers can focus on what they do bestcreating great songs the world can enjoy.

The biggest winner, however, will be music fans. Legitimate digital music providers will dramatically expand the number of songs they offer consumers. New, innovative music services will join the market, no longer daunted by inefficient licensing procedures and the risk of costly infringement litigation. A more competitive digital music market will drive even greater innovation and greater choice for music fans SIRA also helps the entire music in-

dustry fight its biggest threat-piracy. With an entire universe of copyrighted songs at their disposal, digital music with illegal networks that today offer a wider variety of music. Fans will enjoy songs legally that previously were only available illegally.

Some critics of the proposed legislation claim SIRA would not be good for small, independent music publishers. Nothing could be further from the truth. SIRA allows music publishers to band together to form additional designated agents if they do not wish to be represented by the statutorily created general designated agent. And recent proposed



amendments will ensure songwriter representation on the governing board of directors of the general designated agent as well as on dispute resolution committees of all designated agents.

This legislation benefits everyone who loves music from creator to fan The music industry will be able to embrace the digital revolution, ensure that music creators get paid and cultivate exciting alternatives to piracy. Digital music providers get a manageable licensing system that will encourage growth and innovation. And most important, music fans will have an evergrowing array of exciting legal music options from which to choose.

David Israelite is president/CEO of the National Music Publishers' Assn. Ionathan Potter is executive director of the Digital Media Ason

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Name That Zune Microsoft details Cutting the red tape for film/TV music

Licensing Simplified Classical music gets a makeover in Germany

Classic Comeback

Snarkling Upgrade Super CD jewel boxes open in Europe A Virgin To U.S. Soil Virgin Fest proves size doesn't matter

TOWER NAMES NEW CEO named a new top executive. Joe D'Amico replaces CEO Alien

Rodriguez, who had been overseeing the West Sacramento. Callf.-based chain for the last year. According to sources, Rodriguez apparently left the prior week when his

contract expired. At press time little about D'Amico Is known but sources Indicate he has been hired to shepherd the husiness while sultors continue to negotiate to buy the

SSSIPOD BOOSTS ADDI F DESINTS Apple Computer says fiscal thirdquarter iPod

shipments increased 32% year-over-year to 8.1 million units while revenue from the portable music player grew 36% to \$1.4 billion. Sales of music products and related services

Increased 90% to \$457 million Overall company profits for the quarter, which ended July 1, increased 47.5% year-over-year to

\$472 million >>> IAPANESE **BIZ UP IN FIRST** HAIF

The Japanese music market-the world's second-biggest-

the first half of 2006, according to labels body the Recording Industry Assn. of Japan

Production of physical prerecorded audio product by the RIAJ's 42 member

¥166.9 billion (\$1.4 billion), up 2%. continued on >>p6



tions CEO Mark P. Mays. Message boards at Entertainment Weekly and VH1, among others, are rife with everything from support for Madonna to conspiracy theo ries about why she can't crack

Madonna is in the midst of a

sold-out North American trek

that may end up being the top-

grossing tour ever by a female

artist. But this on-the-road suc-

cess is not carrying over to

American radio airwayes. In

the United States, the three sin-

gles from Madonna's latest

Warner Bros, album, "Confes-

sions on a Dance Floor." have

not been embraced by main-

"Hung Up" got middling air-

play, "Sorry" was barely played,

and "Get Together" bas been

all but ignored by pop stations.

has left executives at her

Warner Bros, label-and more

than a few fans-wondering,

Naturally, this state of affairs

stream top 40 radio.

what gives?

the radio dial

Warner Bros. was aware that the songs on "Confessions" could present challenges at mainstream top 40 radio, acknowledges Tom Biery, senior VP of promotions at Warner Bros. "Top 40 radio is so hiphop-driven," he says. "We were coming in with a global pop star who made a dance record."

Her Tour Is Hot, But Airwayes Are Cold For 'Confessions' Album

Guy Zapoleon, president of radio consulting firm Zapoleon Media Strategies, calls it an "interesting dilemma for the man who certainly held the 'Queen of Pop' title for almost 15 years." Madonna's ability to redefine herself is welldocumented, and Zapoleon says

that this has helped her keep a "leading edge" to the new group of pop music fans that comes along every three to five years. But this time. Madonna may

have turned left while the pop climate was turning right. Other pop chameleons such as Nelly Furtado and Mariah Carey reinvented themselves with recent rhythmic/hip-hop-leaning singles. Madonna opted instead to return to her dance-pop roots. There is a disconnect with a new generation of music fans

U.S. Radio Hangs Up On Madonna

According to Dom Theodore, regional VP of programming for Clear Channel and PD of top 40 WKQI Detroit, today's programmers consider each Madonna song on a case-bycase basis to determine if it fits mainstream top 40, adult top 40 or both. Or neither.

For Theodore, the sound of "Confessions on a Dance Floor" skews more retro-adult top 40 than mainstream top 40, while recent club tracks like Rihanna's "SOS" have "more hip-hop credibility." The Rihanna jam may reference an early-'80s dance hit (Soft Cell's "Tainted Love") but Theodore believes it does not have the same "retro '70s feel"

as the Madonna tracks.

Madonna has had no such problems internationally. Since its release last November, "Confessions on a Dance Floor" bas topped the charts in 29 countries and sold more than 8 million copies worldwide, according to Warner Bros.

George Ergatoudis, bead of music at BBC Radio 1 in the United Kingdom, says that while

weaned on R&B, hip-hop and rock—the foundation of today's mainstream top 40 radio may be driven by urban, rock and straight-ahead pop, dance records-house music, in par-

ticular-are very much part of the top 40 radio culture in the United Kingdom and Europe For the week ending July 15, the album's third single, "Get Together," had a radio audience of fewer than 1 million listen-

ers in the United States (aggregate, based on market size and station share). Conversely, in the United Kingdom, where all three singles have been A-listed by BBC Radio 1, the single had

Except for dance radio outlets like KNGY San Francisco. KNRI Phoenix and KNHC Seattle, Madonna is missino from the terrestrial radio land scape in the United States. On Billboard's Hot Dance Air-

38.4 million listeners.

play chart, "Hung Up" logged eight weeks at No. 1, while "Sorry" beld the top spot for seven weeks. In this issue, "Get Together" spends its fourth week in the chart's pole position. John Peake, PD at KNGY, be-

lieves that mainstream top 40 radio programmers have completely missed the boat on this

project. When 'Hung Up' didn't get instant callout, the stations gave up on it," he says, "If they had given it more time, the callout would've come home."

"Confessions" has been healthy at retail: It has moved 1.5 million copies, already double that of its predecessor, 2003's "American Life," which has sold 666,000, according to Nielsen SoundScan, File-sharing stats from BigChampagne and support from MTV's "TRL" are also solid. But, Biery says, "Radio still looks at callout research."

As Warner Bros. gears up for the release of the album's fourth single, "Jump," Biery remains optimistic, especially since the song was heard in TV and radio spots for the film "The Devil Wears Prada."

The label will take a different strategy with this single, Biery says. "We'll begin with AC and hot AC formats," he notes. "Our goal is to have a true hit record with callout and then bring it back to the mainstream top 40 world."

Additional reporting by Keith Caulfield in Los Angeles and Paul Pomfret in London.



>>>BURN, BABY In a first for the

entertainment industry CinemaNow made It possible July 18 for consumers to legally that can be played or standard DVD players The service launched with about 100 titles from Buena Vista Home Entertainment Lionsgate, MGM Worldwide Digital Media. Sony Pictures Home Entertainment, Universal Studios Home EagleVision and Sundance Channel

Prices for the DVDs start

printable DVD Jabel and

at \$8.99 and include a

>>>YOUTUBE SUED Journalist Robert Tur. who filmed the heating of Reginald Denny during the 1992 Los Angeles riots has filed a copyright infringement suit against YouTube the popular video sharing Web site. Tur claims footage of the beating was posted to the site without his consent. He seeks \$150,000 for each time the video is unloaded to the service and an

Injunction against any additional use of his work YouTube has taken the video off the service and asserts that the 1998 Digital Millennium Copyright Act protects it from being sued based on the actions of Its >>> FANS TO

CREATE JANET'S ALBUM COVERS Janet Jackson Is turi over the artwork for her upcoming Virgin Records album, "20 Years Old," to fans via a contest with Yahoo Music, Jackson will choose four finalists whose creations will appear on "selected publicly distributed copies" of the album according to the label Sixteen finalists will win Jackson's complete album discography or Old"-due Sept. 26-was

boyfrlend, Virgin Urban president Jermaine Dupri, as well as longtime collaborators Jimmy Jam and Terry Lewis

produced by the artist's

UpFront

DIGITAL BY ANTONY BRUNO

ZUNE GETS IN THE RING

Microsoft Prens Music Player. Service To Rival Apple's Wares

Microsoft officials for the first time have confirmed that the Redmond, Wash, based company is readying a portable music player and integrated service, shedding new light on a topic that has fueled rampant speculation in news reports and blog postings for weeks.

In an exclusive first interview with Billboard, Chris Stephenson. Microsoft's new GM of marketing for MSN Entertainment Business, says the company will later this year launch Zune, an umbrella brand for what he says is "a family of hardware and software products" targeting various digital entertainment services.

The first implementation of this will be the portable music player and digital music service, in what is the company's strongest effort yet to rein in Apple Computer's iTunes/iPod juggernaut, currently responsible for about 70% of the digital music market and 75% of the portable digital music player market.

Additional Zune-branded devices will follow, including a portable video player and, potentially, a portable game device, although Stephenson would not comment on the videogame element of the initiative.

Because the product lines

have not yet been finalized. Microsoft would not discuss specifications, However, Stephenson did confirm that the initial music desice will contain a hard drive and the much-discussed Wi-Fi connection for wireless Internet access

Fractly how Microsoft intande to utiliza this wireless Internet capability remains unclear. Stephenson says the company is examining "seven or eight" different wireless scenarios. They range from allowing users to view and sample music from other Zune devices in the

same hot snot to accessing content stored in an online digital locker, to buying and downloading music directly to the device. Stenhenson save that wire. less Internet access is necessary

for the portable devices to fit into Microsoft's grander plan. That scenario is to provide ubiquitous access to digital media from a wide range of Windowspowered devices in what ultimately aspires to be one part MySpace, one part iTunes and one part Xbox Live.

Zune users will be able to view each other's playlists, recommend music and sample tracks in what Stephenson describes as a multifaceted music discovery experience. This capability will extend to the Xbox 360 game console, PCs running Windows Media Center and mo bile phones using the Windows Mobile operating system.

"The ability to connect the dif-

ferent devices is a key part of the strategy," Stephenson says. "Whether it's a portable media device, or a phone, or the Xbox or Madia Center DC shaidea in

tually expand to include video and other types of media. Microsoft and music industry sources say there currently are not any licensing deals in place.

Record label executives briefed on the device and service give high marks to this community strategy.

"We're incredibly excited by it," Warner Music Group senior VP of strategy and product development George White says. "It's something that we boped peer-to-peer services would bring to the digital retail space."

But unlike the early P2P space, this sharing will have limitations. Early speculation is that this community-sharing feature would be limited to 10 users in the same hot spot at a time. Virgin Records executive VP leff Kempler, while not confirming any specific details of the pending service, says a degree of "controlled sharing" is necessary, as is a willingness to experiment with new business models.

the marketplace," White says. "We're going to have to think about evolving licensing "We'd love to see more players schemes that have some flexigetting in and offering more

you can access your entertainment from anywhere.* Music will be the primary content at first, but will even-

The above image, leaked to blogs in mid-July bility in them." he says. types of digital content. We There's going to be a balancthink that having more, stronger ing of the benefits of discovery competition is more likely to

and remuneration of paid convield that outcome." tent acquisition. Microsoft will support the What may have the music in-Zune launch with a massive addustry most enthused is that Mivertising and marketing camcrosoft is finally putting its deep paign expected to be heavily pockets and industry clout be-

artist-centric, including several hind a new digital music expelive performances nationwide. rience that competes with Apple. Stephenson says the total effort While publicly praising will be on par with that of the Apple's success in building the Yboy 360 launch which cost a digital music space, music reported \$500 million. Left hanging in all this is the industry executives have expressed frustration at the company's my-way-or-the-highway tactics. Competition means

fate of the existing MSN Music service. According to Stepbenson, Zune is not a relaunch of the MSN service, but rather a new branded service altogether. While be says Microsoft will continue to support the service. it won't be included in the Zune advertising efforts.

With all the company's resources focused on Zune it anpears likely MSN Music will be left to die on the vine.

HOME FRONT

BEN-YEHUDA, PETERS JOIN BILLBOARD LATIN. TOURING STAFFS

In a sign of its continued commitment to the Latin and touring markets, Billiboard information Group is adding two new members to its editorial team In Los Angeles.

Starting July 24, Ayala Ben-Yehuda joins Billboard as Latin correspondent. She most recently served as a reporter and

Anneles and New York covering such issues as immigration and the arts for such outlets as NPR's "All Things Considered" and "Marketplace," as well as for Newsday and Time Out New York it marks the first time Billboard has had a full-time Latin

public radio producer in Los

reporter in Los Angeles Ben-Yehuda will work closely with Latin bureau chief Lelia Cobo, who is based in Mlami.

"Ayala brings to the table what we were looking for in a Latin music writer: fluency in Spanish, an understanding of the music and, above all, a passion for all

things Latin," Cobo says, "She will also play a vital role as we launch our new Regional Mexican summit, Big Music, Big Business." The Nov. 13-14 conference will take place in Los Angeles.

Mitchell Peters joins Billboard July 31 as a general assignment reporter with an emphasis on touring. He will also be the Los Angeles correspo dent for billboard.biz. Peters,

who was a news and features writer for Polistar magazine, will work with Nashville-based senior touring correspondent Ray Waddell, "Mitchell's understanding of this evolving business and his awareness and appreciation of develop-Vork



more opportunities to sell dig-

ital music in ways Apple won't

allow. For instance, Microsoft is

more open to variable pricing,

"We definitely see the need

for really strong competition in

whereas Apple is not.

ing artists will be a great asset to our touring coverage and across all platforms," Waddell says, adding that Peters will play a key role in Touring '06. Biliboard's annual touring conference, held Nov. 8-9 in New



In memoriam

Syd Barrett



shine on...

Hampshire House Publishing Corp.



TRO The Richmond Organization

GLOBAL BY LARS BRANDLE

>>> DEATH ROW GOING MOBILE 2Pac is finally coming

to a mobile phone near you. Koch Records has licensed the entire Death Row Records catalog to Hudson Entertainment, which plans to make master ringtones and ringback tones from the catalog available on nationwide carriers by August. The Death Row catalog also includes recordings by

> Tupac Shakur, Snoop Dogg, Dr. Dre and others >>>INXS EX-MANAGERS

HEAD TO COURT INXS and the band's two ex-managers David Edwards and Michael Murchison of

Odd Couple Productions, will go to mediation july 27 at the urging of the New South Wales Supreme Court's Justice Patricia Bergin, Edwards and furchison are seeking \$10 million Australia

(\$7.5 million) in alleged ly unpaid earnings from INXS for their roles as producers of the reality TV show "Rock Star." In the United States, INXS lawyer Kenneth Freundlich has made a request to the California Labor Commission for the contract between INXS and Odd Couple to be declared vold. He arqued the pair Illegally helped produce the show without being licensed talent agents

>>>BMG ACQUIRES COMPLETE RMG Music Publishing has acquired U.K. publisher Complete Music from Jain McNay and Martin Costello. Complete was formed in 1984 by combining Cherry Red Music and Bayswater Music. The catalog includes songs from the '60s-'90s from such writers and artists as the Stranglers, Buzzcocks, Everything but the Girl

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler Jonathan Cohen Ed Christman, Christie Eliezer, Brian Garrity, Steve McClure, Chris M. Waish and The Hollywood Reporter

and Primal Scream

LIVE 8'S LEGACY

One Year Out Leaders Ask: Did It Make A Difference?

LONDON-The heads of the world's most powerful economies-collectively known as the Group of Eight (G8)-

convened their annual forum July 15-17 in St. Petersburg, Russia. As the dust settles on that gathering, some of those who were most intimately involved with last year's I ive 8 concerts are left pondering the event's ultimate impact. Live 8. simultaneous events

held in 10 cities around the globe on July 2, 2005. In the days leading up to last year's G8 summit at Gleneagles in Scotland, lobbled the world's leaders to accept a proposal to double aid to Africa, drop the continent's debt and "make trade laws fair"

A year later, some are still waiting.

"Very little [action] happened in St. Petersburg, which was frustrating," comments Oliver Ruston European director of Debt, AIDS, Trade In Africa (DATA), a lobby and charity organization co-founded In 2002 by U2 frontman

Rong II2 performed at Live 8 in London. Bob Geldof, the former frontman of irish punk-era band Boomtown Rats, con

ceived and crafted the Live 8 concerts. More than 1 billion people worldwide tapped into the event either in person or watching it via TV, mobile or digital broadcast, estimates Kevin Wall, Network Live founder and CEO and a Live 8 executive producer "I think most of the goals of

Live 8 were accomplished." says Harvey Goldsmith, the pioneering British concert promoter who oversaw I ive 8 as co-producer. "The leaders certainly dealt with the debt issue. All the G8 countries have committed to aid. The only issue they haven't got to grips with

Is the trade issue, which is a global problem.

Geldof admits music alone will not change the status quo. "Did I live 8 work? Yes it did!" Geldof told reporters at a recent press conference to launch a DATA report. "More people are being fed, more children are in school. But it's not enough " Geldof will continue to

closely monitor progress through an Africa Progress Panel, on which high-level players from Africa and the GR will sit. The independent panel will be chaired by UN Secretary-General Kofi Annan and funded by Microsoft founder Bill Gates. it will produce an annual report to be submitted to the GR United Nations and the Africa Partnership Eonum

Moreover, German chancellor Angela Merkel has put Africa on her agenda for 2007, when the country's seaside town of Heiligendamm hosts the G8. Germany will take the reins of the European Union (EU) on Jan. 1, 2007, and assume leadership of the G8.

"In a way we have 12 months to sort this out," Buston says. "Campaigning goes in cycles. it really feels like next year is going to be a really big one to get these people back on track to keep their promises."

Meanwhile, during this year's summit, the participating countries committed to a work plan on tackling piracy and counterfelting.

Those initiatives include investigating the potential for strengthening the international legal framework on intellectual property law enforcement; establishing a Web site outlining each GR nation's intellectual property and their enforcement regime; and increasing co-operation among international authorities such as the World intellectual Property Or-

ganization, the World Trade Organization and Interpol.

The G8 has also commissioned the Organization for Economic Co-Operation and

Development to compile a report outlining the costs and damage caused by piracy and The British recorded music Industry applauds the G8's

promise on illicit goods. BPi chairman Peter Jamieson says, "In an increasingly global man ketnlace and with the obenomenal rise of the Internet, Intellectual property law enforcement increasingly needs to take place at an international level. That's why we welcome the priority given to piracy and counterfeiting by the G8 countries."

The GB's reaffirmation on piracy follows a joint effort announced June 20 between the EU and the United States to quash the global counterfeiting trade



BRANDING BY MICHAEL PAOLETTA

Ultra Hands Distrib Reins To ADA

Label Will Also Collaborate On Remix Sets With WMG's Rhino

Ultra Records is waving goodbye to Caroline Distribution and saying hello to Alternative Distribution Alliance. Effective Sept. 1, the New York-based dance/electronic label will be handled by the independent distribution arm of Warner Music Group (WMG).

After traveling through EMIowned Caroline for nearly nine years, Ultra CEO Patrick Moxey says it was time to embark on new adventures, "ADA is an innovator and leader in traditional and digital sales-they've developed an online presence," he says. "That appeals to me." Ultra follows other labels, in-

cluding Narnack and Southern, that have defected from Caroline in recent months. According to Moxey, Ultra had more than \$10 million in

billing last year, accounting for 11% of Caroline's overall total. Though Caroline was unavailable for comment, ADA president Andy Allen confirms these figures.

As part of its arrangement with ADA. Ultra will collaborate with WMG's Rhino label on remix packages of WMG catalog artists as well as an annual compilation aimed at the direct-response TV market.

In these instances, Moxey will work closely with Rhino president Scott Pascucci and Lyor Cohen WMG chairman/CFO of U.S. recorded music.

Spearheaded by Moxey and Allen, the three-year, "distribution-plus," exclusive U.S. deal kicks off Sept. 12 with "Armin Only-The Next Level " a DVD from DI/producer Armin Van Buuren, and "Sound Advice," the debut album from Shape: UK. A new studio set from Kaskade ("Love Mysterious") and a new installment in the DL-mix com-

pilation series "Ultra. Trance" will follow Sept. 26. Kaskade is a new addition to Ultra's roster, as are Tiesto and Victor Calderone, who will release a new artist album and DJ-mix, respectively, early

next year. (A new Tiësto single, "Dance4Life," is expected this fall.) Additional big-name dance/electronic artist signings are in the works Ultra's deal with ADA also ex-

tends to its two imprints: Sequence (urban and reggae) and Escondida (world music).

Allen says he is excited about working with Illtra's first-rate roster of artists. He is confident that ADA's strong relationships with retailers, physical and digital, "will accelerate Ultra's growth in America and assist in extending the brand on a elobal basis.

Year to date, Nielsen Sound-Scan figures rank Ultra as the No. 1 Dance Airplay Label, No. 5 Ton Electronic Album Imprint and No. 6 Top Electronic Album Label.

In Billboard's 2005 year-end issue, Ultra was the No. 1 Dance Airplay Label, No. 2 Top Electronic Albums Imprint and No. 3 Top Electronic Albums Label.



BUSINESS BY ED CHRISTMAN

Sheridan Square Gets More Buying Power

Owner Of Such Indie Labels As V2 Has New Backers, Financing

Sheridan Square has a new lease on life with fresh financing that should allow it to resume its recent buying spree of independent labels and catalogs.

The New York-based company has orchestrated a two-step deal that will bring in new. undisclosed backers, according to co-chairmen Ine Bianco and

Anil Narang. During the last three years. Sheridan Square has spent an estimated \$43 million acquiring indie labels V2 North America, Compendia and Artemis; distributor Musicrama; and certain catalog assets of Tone-Cool Records, Triloca, Roneadone Records and Vanguard Classical.

To execute the refinancing, Bianco and Narang (and original investor Joe Pretlow, a former partner at Bain Capital) first had to buy back the majority stake of New York-based Kinderhook Industry, their initial private-equity backer.

Narang says Sheridan Square then signed deals to sell a large minority share to new, undisclosed private-equity backers and to bring in a new lender to pay off the initial loan provided by New York-based Fortress Investment Group, Narang declines to disclose terms of those deals

The new deals are expected to close by the end of July. Sources indicate that the new equity and debt amount to more than \$25 million.

Sources suggest that music industry veteran Charles Koppelman, backed by GTCR Goldner Rauner, made a play for Sheridan Square during this process. Koppelman denies he

With completion of the deals. the corporate name will revert to Redux Records, the brand Bianco and Narang used in their return to the music industry in

early 2003. Bianco founded Alliance Entertainment Corp. in 1990 when he bought Bassin Distributors and built a wholesaling giant through a series of acquisitions orchestrated with Narang's help, But in 1997.

AEC filed for Chapter 11; eventually Bianco and Narang exited the music industry. While Narang refuses to disclose the company's valuation. he says Redux is expected to

generate \$10 million in earnings before interest, taxes, depreciation and amortization this year on revenue estimated at \$60 million-\$70 million.

BAND IN DEMAND Two of the biggest sources of

revenue for V2 are the White Stripes and the Raconteurs. The latter group, which has scanned 204,000 units of its debut album, includes Jack White of the White Stripes, a band that is expected to be hotly pursued when its contract with V2 expires.

It's unclear when that will occur, but some sources suggest that the White Stripes have fulfilled their current deal. V2 has most of the band's catalog on a long-term license of about 10 years, although the licenses on a couple of records like "White Blood Cells" are due to expire. Narang says the label is work-

ing to extend the license for a

few more years.

Others suggest that the band might be free to nevotiate a new deal now because of a clause in its V2 contract that says if its latest album, "Get Behind Me Satan," did not ship I million units within 13 months of its June 7, 2005, release, the band would be free to withdraw from the contract. According to Nielsen SoundScan, the title has scanned 817,000 copies, but that does not represent how many

Sources within the Redux camp say the opposite is true. They claim V2 would have had an escape hatch if it did not reach that sales level. In any event. Redux does not plan to exercise that option and very much would like to re-sign the White Stripes for more albums. Also, it says V2 has matching rights on any deal offered to the group.

The band's manager/lawyer, Ian Montone, who heads Monotone Management, did not return a call for comment

In the meantime, Redux has been in trimming mode, reducing the 150 employees it had after the V2 acquisition to about 100. Further cuts are expected to reduce that to 80-90 staffers. The two biggest chunks of layoffs came from rationalizing V2 with Artemis and extensively cutting back the Musicrama staff by outsourcing distribution, credit, collections and some other backroom

functions to Koch Entertainment Distribution Koch also will handle Artemis. Compendia and the catalog assets. V2 releases are distributed by either WEA or Alternative Distribution Alliance.

UpFront

LATIN BY LEILA COBO

DISA SUIT SAYS UNIVISION BALKS

Indie Claims Change In Non-Compete Clause Stalls Buyout

The fate of powerful Mexican sal Music Group Distribution Indie Disa Records—suddenly tossed into legal limbo-cou determine the future U.S. Latin market-share leader.

Univision Music Group has held that spot for the last several years thanks to its 50% acquisition of Disa in 2001. A binding agreement laid out at the time calls for Univision to purchase the remaining SO% of Disa from its founders, the Chávez family of Monterrey. Mexico, by this summer.

Now the nearly \$200 milion deal is at an impasse, with Univision Music seeking changes in the original terms. The last-minute dispute

over non-competition provisions in the deal has led the Chávez family to file a lawsuit against Linivision Music for alleged breach of contract. The lawsuit, filed July 17 in Federal District Court in California, calls the dispute "as unfortunate as it is mystifying "

"I hope Univision comes to its senses," says Disa attorney Peter Paterno, of Los Angeles firm King, Holmes, Paterno & Berliner, "if they choose not to perform their obligation. the Chávez family continues to run Dies Records and the lawsuit continues until Univision continues its purchase." Disa is home to such Latin

stars as Grupo Montez de Durango Patrulia RI and Reto Y Sus Canarios. Like Univision, Disa is distributed by Univer-

and benefits from exposure throughout the Univision media network. However, it maintains its own marketing, promotion, ASR and sales departments.

separate from Univision's. So far this year, Disa's share of the U.S. Latin market stands at an astounding 14.9%. It is second among Individual Latin album imprints only to Sony BMG Norte, according to Nielsen SoundScan. Looking at market share

by label group, Univision Music, which includes Disa's share, is the leader with 11 9% Without Dies Univision's share would fall just

short of 17%, well below Sony RMG's 21 97% Univision paid \$75 million for its 50% of Disa in 2001

But, under terms of the deal, strong earnings for 2005 pushed the balance for the remaining SO% to approximately \$120 million According to the lawsuit,

Univision did not balk at the price, but at the broad, threeyear non-compete clause that applies to Disa and all its owners. Specifically, Univision Insists that, before paying the final \$120 million, the 2001 non-competition agreements and any legal proceedings brought under them "he changed from California to

But some legal analysts speculate that the price tag

New York.*

"The question is, What is going on in the Univision group that they want to stall the marriage?" one attorney not related to the case asks The pending sale of Univision Communications to an investment group could be an issue. with the potential new owners unwilling to inherit the obligation. Or, "maybe they're afraid the Chávez family will go back and dip into the market too early."

Either way, the Chávez family says it will not bow to Univision's demands. instead the suit seeks ac-

tual damages for at least the \$120 million, plus a declaration stating the Chavez family is not obliged to follow the non-compete provisions until Univision pays up.

Paterno is confident the sale will go through. "The only thing this agreement contemplates is that [Disa] would be sold to Univision," he says Univision did not return

calls for comment If Disa is sold, it could mean a change in management philosophy

"It was run as a family comnany because there were decisions to be taken as a famlly," Disa president Domingo

Chávez told Billhoard In June "it will now be a company run like the big companies. More traditional, colder, run by numbers."



UpFront



Will Euro Court Undo Sony BMG?

Legal Matters Looks Into The Ruling That Has Roiled The Biz On Both Sides Of The Atlantic

mmediate reactions to the Court of First Instance annulling the European Commission's 2004 approval of the Sony-BMG merger landed at opposite ends of the spectrum.

Impala, the independent music trade group that filed the case (represented by Scott Crosby, Jane Golding and Isabelle Wekstein-Steg), predicted that the problems in the record market are too fundamental to repair for the joint venture to ever get approval. Some music industry lawyers-especially those with a major label history-shrugged, saying that the decision just means more legal expense for another EC review that will ultimately be approved. But not so fast, guys. The

court opinion does not foreshadow a dismantling of Sony BMG or a simple task of rereview for the company. It slams the EC for its review of the proposed merger and the resulting statement of reasons, which means there will be a lot of explaining and educating to do for another approval. But it also provides enough information to guide company lawyers on what facts and arguments are important for approval when they resubmit to the EC.

FU VS. US

The European merger approval process can be unwieldy. lawyers say. In the United States, either the Department of Justice or the Federal Trade Commission clears potential mergers. They do not write a statement of reasons for their opinions, and third parties cannot appeal the decisions, says Barry Hawk, an international antitrust partner with Skadden, Arps, Slate, Meagher & Flom in New York. If third parties want to challenge the decision in court, Hawk explains, they must start from scratch to prove that the merged companies are a

In the EU, competition law is supposed to prevent dominance or its negative effects on a market. While there may be a single company that dominates a market, there may also be "collective dominance." This occurs when two or more companies have economic links that place them in a dominant position. In evaluating a proposed

merger, the EC must determine

In markets like recorded music where there are a small number of players, low barriers to entry and fairly homogenous products, there may be a high level of market transparency. As explained in the court's opinion, this transparency-being able to figure out what the competitors are doing-makes the actions of

the players highly predictable,

public in the labels' catalogs. But there were two types of obstacles to use these figures in that way. One obstacle was the degree of complexity in setting multiple PPDs for various albums, and the other was the complexity of the relationship between PPD and net prices after discounts. The EC decided that the five

tion"; they are available to the

majors did not hold a collective dominant position in the recorded music market. In analyzing the first condition, it noted that each company only needed to monitor the pricing points of a limited number of best-selling albums to figure out most of the other companies' sales: however, further monitoring of albums would be needed to sufficiently monitor any co-

ordination. This was especially true in light of campaign discounts that were provided to customers for certain album titles; these discounts made tacit other, they are unwittingly recollusion among the labels ducing the incentive to compete more difficult. on price, which has the effect

THE ANNULMENT

The court criticized the EC's conclusion, especially since its statement of reasons only set out three points to support its decision. The court then pointed out eight factors that showed a *strong transparency* in pricing that may allow competitors to learn about-and coordinate-pricing. They include the public nature of PPDs, longterm stable relationships between retailers and all the majors, a large part of the major labels' sales channeled to a limited number of customers and their weekly monitoring of the retail market

The court held that the EC's assertion that the markets for recorded music are not sufficiently transparent to permit a collective dominant position was wrong. The decision was not supported by the statement. it did not meet legal standards, and the evaluation was incomplete-the EC did not review or include all the relevant data that

should have been considered In its 77-page opinion, the court also explored other aspects of the decision. It annulled approval because the decision lacked sufficient reasoning and evidence to support that reason-

ing under legal principles. Sony BMG is expected to submit another application for approval, but it is unclear whether the company must include evidence of the market as it exists today rather than in 2004. There may be negotiations to restrict certain activity to get approval, but industry lawyers and executives are not offering predictions on what types of re-

strictions may come into play. Based on the court's analysis. however, perhaps the most challenging and important iob will be explaining the intricacies of the business to the commissioners. After all, the commissioners will be responsible for adequately portraying the evidence and reasoning to withstand another legal attack. ****

Impala says Sony-BMG's days are numbered, while some majorlabel sources shrug off the ruling. The truth is far less absolute.

threat to competition In the European Union, the EC must provide a statement of reasons that sufficiently explains the basis for its decision Rather than build a case from scratch, third parties attack that written decision in the EU Court of First Instance. The judgment may then be appealed to the Court of Justice or, if approval was annulled, the EC may begin another review

It is that EC decision-and the reasons the EC provided for making it-that the court attacked in its July 13 judgment. But the court then went on to challenge the evidence relied on by the EC, saving it was insufficient to support the ultimate decision.

whether there is a risk that the merger will result in a collective dominant position, the court wrote in its opinion. Collective dominance is present when three conditions are found: (1) the market is sufficiently "transparent" for the merged companies to be able to monitor whether the rules of coordination are being observed by others: (2) there is a deterrent mechanism that can be used if other companies do not follow those rules; and (3) current or future competitors, who do not participate in the coordination, and customer reactions probably won't be able to iropardize the results expected which may allow each of them to adapt to the others' strategies in things like pricing. As they move in parallel with one an-

of constraining competition. THE FINDINGS

The EC's decision and a large portion of the court's opinion focused on transparency in record industry pricing in Europe by the then-five major labels. The EC found that the major labels' published prices to dealers (PPDs, which are comparable to U.S. wholesale pricest could be used as a reference point for "tacit coordina-

BUSINESS BY JILL MENZE

Lundvall Leads New Blue Note Group

from the coordination.

EMI Music is fine-tuning its approach to the adult pop, jazz and classical markets with a new label oroun under Bruce Lundvall. Lundvall has been named president/CEO of the new Blue

Note Label Group, which updates and expands the EMI lazz & Classics operation he previously helmed.

"We've been able to put together what, I believe, will be the most extensive, dedicated adult music label group in the industry," says Lundvall, who continues to report to David Munns. chairman/CEO of EM1 Music North America. "We're representing really every genre of music that is aimed at this audience."

Key to the formation of the new structure is the move of EMI's Narada label to New York from its longtime home in Milwaukee, EMI has owned Narada since 1997. With the relocation. an unspecified number of positions at Narada will be lost. Among those leaving is David Neidhart, Narada senior VP of sales and marketing. Lundvall says new hires will be

brought onboard in New York to nodate the new structure. The division will be organized into three A&R and marketing streams, each headed by a GM. Ian Ralfini, senior VP/ GM of the adult pop Manhattan



label, will also assume GM duties for Narada. Ralfini also will oversee the marketing of all classical crossover artists.

cal artists will continue to be overseen by GM Tom Evered. Jazz falls under GM Zach Hochkeppel, formerly VP of marketing, who will supervise all releases on the Blue Note, Metro

Blue and Narada Jazz labels. To service these three streams, the sales, promotion, digital, creative and international departments are expanding. These departments will report to Lundvall and newly appointed COO Dave D'Urbano, who had been CFO. Kevin Carroll, previously the head of promotion for EMI

Music Collective, has been

named VP of promotion. ***

It is a bizarre coincidence that our coolest song in the world this week is by the Anderson Council, a group that took its name from the last names of blues musicians Pink Anderson and Floyd Council as a tribute to Syd Barrett, who used the first names for Pink Floyd.

Syd was the second-most-famous drug casualty after Brian Jones even though both were fired from the bands they started. Even with Jimi, Janis, Jim Morrison and Brian dying, somehow Svd living to see the massive success of Pink Floyd seemed all the more tragic.

Floyd's first record, "The Piper at the Gates of Dawn" in 1967, was all Svd. It was both sophisticated and surprisingly visionary for a band playing American R&B just like everyone else only a year or two earlier, establishing an artistic and adventurous template for the entire British psychedelic era. It is not surprising to

hear it was recorded next door, virtually simultaneously, with the Beatles' "Sgt. Pepper's Lonely Hearts Club Band."

Silent since the mid-'70s, most fans thought Syd had gone a long time ago. Some fates are worse than death.

And here comes another . . The Four Seasons music in "Jersey Boys":

Great! The Beatles in Vegas: Amazing! Bob Dylan on Broadway: They better be kidding! Rumors are circulating about a Broadway musical called "The Times They Are A-Changin'."

If the rumor is true, let me be the first to point out-they ain't changed that much, baby!

No chance, trust me. Investors, please contribute to Woody Guthrie's home for indigent laborers, a homeless shelter, anything but this. We're open-minded, but enough is enough. See you next week.

COOLEST GARAGE SONGS

COLOURS COLOURS PINKERTON'S ASSORTED COLOURS Genove Diagnes	THE ANDERSON COUNCIL
2 NEW YEAR	LIVING THINGS
3 BANG BANG YOU'RE DEAD	DIRTY PRETTY THINGS
IF IT TAKES A LIFE TIME	CHEAP TRICK
5 COUNTRY GIRL Conumbia Records U.X.	PRIMAL SCREAM
6 EVERYONE KNOWS	JOAN JETT & THE BLACKHEARTS
7 LIFE WASTED	PEARL JAM
8 HANDS	THE RACONTEURS
STREET AND	THE MAGGOTS
10 LA LA LAND	GO-GO'S

COOLEST GARAGE ALBUMS		
1	ROCKFORD Big 3 Records	CHEAP TRICK
2	SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
3	FLAT-PACK PHILOSOPHY	BUZZCOCKS
4	BROKEN BOY SOLDIERS	THE RACONTEURS
5	RIOT CITY BLUES	PRIMAL SCREAM
6	WATERLOO TO ANYWHERE	DIRTY PRETTY THINGS
7	GOD BLESS THE GO-GO'S	GO-GO'S
8	AHEAD OF THE LIONS	LIVING THINGS
9	THE FALL PARADE	THE ANDERSON COUNCIL
10	ROCKIN' BONES: '50s PUNK AND ROCKABII	IV VARIOUS ARTISTS



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New Fix For Rock Geeks

Anthology Records To Offer Rare, Out-Of-Print Titles Online

There is plenty of new indie and mainstream music available on legal download sites, but the obscure, the out-ofprint and the experimental often remain relegated to used vinyl bins at indie retail. Kemado Records' Keith Abrahamsson aims to change that.

He'll launch his Anthology Records online store this fall. His initial releases may not be household names, but there is plenty for music enthusiasts to get excited about. There's the funk-inspired

punk of China Shop's "21 Puffs on the Cassette," the Midwestern garage rock of the Suicide Commandos' "Make a Record," the scorching swamp-goth of the Scientists' debut LP and the spacey rock of My Solid Ground's self-titled effort. He plans to have about 15 titles by early 2007

"If Anthology is able to become successful with the digital stuff, I'd like to do some vinyl stuff," says Abrahamsson, who

works in Kernado's A&R department. "I don't know that I'll ever do a CD release. Digital and vinyl are the only two formats I'm really interested in."

He's secured exclusive digital licenses for three years, and will use TuneCore to distribute music to the likes of iTunes and eMusic if the acts request it. Abrahamsson hopes the Anthology Web site will score most of the business, where he will provide videos, extended free audioclips and extensive

The site was designed with the help of freelance tech designer Matthew Gillespie. Abrahamsson raised money for the site from private investors—he declines to give a figure.

Single MP3 tracks will cost 98 cents, and album prices will be close to the standard online rate of \$9.99, but some may vary. For instance, one of Abrahamsson's choicest finds, the self-titled two-CD set from Sweden's psychedelic Parson Sound, will sell for

\$11.99. Otherwise, it is available as an import from Subliminal Sounds for 200 Swedish kronor (about \$28).

"They are the Sweden equivalent of what Pink Floyd was to the U.K.," Abrahamsson says. "It is some serious head music."

There is an online audience for this kind of music, eMusic CEO David Pakman says. His site has made available a number of deleted titles from K Records blues label Blackton Records and some heretofore unreleased music from the Sun Records catalog, including such artists as Charlie Rich, Rosco Gordon and Bill Justis

"All that stuff is in our sweet spot." Pakman says, "Any indie rock from the last 20 years or so does really well. The more obscure it is, the better we do with it "

Abrahamsson says no act he's working with pushed for a CD release, and he has no interest. That being said, he doesn't think digital will kill



the used LP business either.

This is more cost-effective, but for the people who are purists and gung-ho about collecting old, rare LPs, you're always going to be able to buy the LP," he says. "That's the true format people will want this stuff in. But I just don't see a difference between a CD reissue and a digital reissue."

SIRE'S CANVAS: Pop-punk act the Spill Canvas will be upstreamed into the Warner Bros. system. The band's 2005 album, "One Fell Swoop," was released on 111 Records which is part of Warner Music Group's rock incubator umbrella group East West. The latter is headed by Fred Feldman.

The Spill Canvas' next album is slated to come out on WMG's Sire imprint, Feldman notes. "One Fell Swoop" has sold 42,000 copies in the United States since its release, according to Nielsen SoundScan.

In other Fast West news. the label group has just signed McKinney, Texas-based Pluto Records, A metal label, Pluto released the first As I Lav

ative, original ways.

Dying album, 2001's "Beneath the Encasing of Ashes." The group then went onto Metal Blade

Also on the horizon, East West will work the upcoming album from singer/songwriter lesse Malin, to be released on Billie Ioe Armstrong's Adeline Records. Rumor has it that Armstrong and Ryan Adams appear on the set. Feldman had no word on whether Green Day's new-wave side project, the Network, would be releasing another album via Adeline.



liner notes

Vintage Cravings Resurrect Hendrix In Retail

Earlier this year, Epic Records reintroduced its classic Epic logo via a limited-edition T-shirt from Trunk, the high-end merchandise line that specializes in classic pop culture imagery.

Elsewhere, fashion brands like Lucky Brand Jeans and Worn Free have created successful clothing lines that spotlight classic rock imagery. And what about the new Candie's campaign for Kohl's that features Chevenne Kimball-and Pat Benatar? Indeed, everything old is new again-and so are the revenue

streams generated from licensing art of iconic rock figures. To be sure, this retro trend, embraced by baby boomers and teens, is not going away. Come fall, the Jimi Hendrix Collection, a line of high-end leather jackets and handbags, will make its

presence known in department and specialty stores. Similarly, Signatures Network has secured the exclusive license to the Woodstock brand and is developing a lifestyle line. Debuting fall 2007, the Woodstock Lifestyle Brand will encompass fashion, home decor and accessories.

Tina Wells, CEO of New York-based youth-geared marketing agency Buzz Marketing Group, credits the i Pod for much of this sartorial flashback activity.

She says the iPod has accelerated the discovery of musicnew and old. "Kids have a strong desire to tap into the originators of much of today's music." Wells says. "They're looking beyond MTV to find artists to connect with. This generation is being given options like never before. And they're embracing those options.

Look at someone like Jimi Hendrix, she says. "He was and re-

ains a music and fashion icon. Young adults pick up on this." The Jimi Hendrix Collection-a collaboration between designer Gina Alexander, Janie Hendrix (Jimi's sister and the executor of his estate) and rock photographer Robert M. Knightpremiered July 16-18 at the Project Show in New York.

The line consists of five jackets, 12 better designer handbags and 16 junior market handbags, according to Alexander. Each item will feature one of three rare images of the legendary guitarist, including onstage shots from his 1968 shows at San Francisco's Winterland venue.

According to Janie Hendrix, president/CEO of Experience Hendrix, fans have been asking for high-end fashions for quite



Which helps to explain a luxury women's line like this one. Pausing, she says, "Gina's created the leather jacket I've always wanted to buy."

With this line, we're giving the Jimi Hendrix name something stylish and couture, and not just another T-shirt," Alexander says. Smart move, considering the number of Hendrix T-shirts-legally sanctioned or not-sold around the world. Janie credits the abundance of bootlegged Hendrix merchandise to an "old administration that didn't care about licensing." Since taking over the "family business," Janie's goal has been

"to create and help put limi's music and image out there in cre-Janie acknowledges that, between publishing and sync licenses, it is the music that brings in the lion's share of income. "But merchandising does well for us, too," she notes, "Of course, we're usually in five different litigations at any one time."

Knight says he has a lot of unreleased photos of Hendrix, which could find their way into forthcoming lines in the Jimi Hendrix Collection. "By fortune, in 1968, I happened to be around Jeff Beck, limmy Page and limi Hendrix," he notes. The photos could also find their way into other licensing op-

ortunities. "We're very selective with the licensing of Jimi. Janie says. That said, she admits that the "family company" did not always make the right licensing choices. "When my dad was alive, he wanted Jimi's name attached to certain things. Now, we listen to the fans and try to make it happen."

UpFront

Retail Track

ED CHRISTMAN echristman@billboard.com

NARM Plans Confab Packed With Music

Convention Mixes Biz With Top Talent, Panels And Parties

With the NARM conference e few weeks away-Aug. 2-6 in Kissimmee, Fla.-I thought i would ring up NARM prez Jim Donio and see whet's cooking for this year's meet.

First off, Donio tells me that once again there will be planty of music at NARM, and it sounds like there won't be a shortage of partias either.

Universal Music Group Distribution carries forward its product presentation tradition again

"The product presentation used to be the centernieca of the convention, but then went away for a couple of years, until UMGD brought it back iast year," Donlo says.

UMGD doesn't ennounce artists in advance. but Donio says the company will probably feature more live ects this year during its presentation. The product presentations "pack the

house." Donlo says. WEA has opening night at Club NARM, which still think of as the old PGD (PolyGram Distribution) Zone herause that's what it's modeled efter. Anyway, that night will see a performance by legendary songwriter P.F. Sloan (the Turtles'

"You Baby," the Grassroots' "Let's Live for Today" and Barry McGuire's "Eve of Destruction"). Also on the bill ere Tego Calderon, Lupe Flsco end Peulo Nutini. "WEA always goes out of their way to throw a great party the first night,"

Last year, EMI LIVE was one of the highestrated events, Donio says, and this time the company will return with performances by the Summer Obsession, Amos Lee, the Starting Line and

Grand Bunk Pallmad

Not many people realize this nowadeys, but Grand Funk Railroad was a bigger act in the early '70s before it had hit singles by the middle of that same decade. Retail Track saw the band at e sold-out Shea Stadium in 1971, and by the time the group finally had hit singles-the ones still heard on the radio—the band was only selling out arenas ilke Medison Square Garden

EMi's Capitoi Records is also bringing in Corinne Balley Raa for a featured performance on opening day.

It's a coveted slot as many successful acts have made their debuts at the convention just as they were breaking through, says Donio, who names Josh Groban and Mariah Carey as examples.

On the other hand, "We always have had icts like Chick Corea and Etta James in the past, so it's great to have bands like Grand Funk and Kool & the Gang," Donio says. The latter band, which has a new elbum coming out through Rayside Distribution, will receive the cheirmen's award at the close of the convention.

The Scissor Sisters will also play at the closing night award show. "So, we have turned it into e 'saturdey night dence perty,' end ere encouraging peopla to have fun and dress festiva," Donio says.

By the wey, Kathleen Madigan, the comedian on Warner Bros./Jack Records, is the MC that night. What's more, there will be a red carpet reception sponsored by Absolut before the awards dinner finale with a Mr. B performance, courtesy of Megawava Records.

Thursday night, Club NARM will feature Five Star Iris, Jurassic 5, Missez and Powerman 5000. The last of which is a metal band, a genre not often represented at NARM, so that should be fun. Speaking of that genre, the Rhino-sponsored, opening-night party will feature the Section Quartet, e ciessical act thet plays heavy metal music. Rhino eiso plans to bring e 25-foot-tali Rhino, a former mainstay in the old Phino Records store.

Also for parties, Sony BMG Music Entertainment and Blu-ray are co-sponsoring the Scholarship Cocktail Perty, while Trans Continental Records, in conjunction with Rocket Science. will sponsor the Mix It Up Cocktall reception, where former New Kids on the Block member Jordan Knight will perform

That's the nighttime and the music. During the day, or et least the first three, speed deting will be back, where all the companies that signed up will get a chance to meet with one another. The marketpiece, where product and related suppliers will have booths showing their wares. will now get staggered hours packaged with dif-

ferent events to generate more traffic. See ye there end don't forget the go-to conversation starter for ell socially inept convention attendees: "When did va get in?"



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DIGITAL BY ANTONY BRUNO

An iTunes For Licensing?

Two New Online Services Slice Through Red Tape

The process of licensing music of effort is reduced to 10 minfor a TV commercial, show or movie is notorious for being a time-consuming and often hair-pulling exercise in frustration. There's no uniformity of rates it requires extensive negotiations at times and, with the explosion of new media formats, is entering a new era of

pricing uncertainty. But what if licensing a sono were as easy as buying it online

That's something a handful of licensing experts are about to find out. Music licensing companies Pump Audio and Rumblefish this summer introduced different flavors of Internet-based licensing services where anybody from an amateur podcaster to a TV music supervisor can go to search, sample and license music for their productions.

Both companies pre-clear the rights for all music in their catalogs for a variety of different uses. License costs vary based on the size of the proiect. the use of the song and other predetermined criteria that users fill out in a sort of online questionnaire/rate card. Costs run from as low as \$5 for a modernet license to \$50,000 for nationwide TV use.

Once paid, the license is autogenerated and e-mailed as a PDF file. There are no phone calls, price happling or lawvers involved. According to Rumblefish CEO Paul Anthony what normally takes between 30 to 100 man-hours

NANO JOGGING Apple end Nike finally just did it. The two brought the Nike + IPod Sport Kit to mer ket, the first product in

an ongoing pertnership ennounced in May. The Sports Kit con-sists of e sensor that fits into certein Nike shoes end a receiver for the iPod Neno.

Together, thay allow Nika shoes to communicate with Apple's IPod Neno. Runners listening to music will be eble to get audible updetes on their speed, dis-tence end celories burned vie the IPod.

vence end celories burned vie the IPod.
Nike also introduced the Air Zoom Moire+ and
the Air Zoom Plus+ shoes, the first of six styles
designed to work with the Sports Kit. The kit is
available at both Apple end Nike retail stores,
while the shoas ere eveilable only et Nike retail
outlets. The Nike + iPod Sports Kit retails for \$30, and the shoes will range between \$80-\$100. -Antony Bruno

utes enline "We learned that music su-

pervisors were going into Tunes to find sones and then figure out a way to license them later," he says. "Their dream scenario was to have a license button next to the buy button. So we wanted to make licensing music as easy as buy-

ing it." Of course, there's a catch: major label mublishers don't participate in either service.



Rumblefish boasts a catalog of about 4.000 tracks. Pump Audio about 15,000, all inde pendent acts or artists with expired contracts who now own

Online licensing requires pre-clearance and standardized, transparent pricing con-

cepts that don't help drive up

They hope their new online exposure and revenue.

*Music licensing sup-

\$20,000 to \$100,000 a year."

method preferred by most The major TV and film stupublishers. dios are expected to capture "There's no drop-down the bulk of the Internet video menu that asks, 'How bad do market as large corporate adyou want it?" " Anthony says. martinage will likely contribute We split the money 50-50 with the lion's share of Internet video advertising

the artist so it's our incentive to charge as much as we can and at the same time set a fair price so our customers keep coming back."

extendible the direct monstiation

Rather than accept it as a limitation, these companies tout their indie-only catalog as a feature

*A famous piece of music is not always the best thing for your brand " save Pump Audio CEO Steve Ellis, who advertises his service as "an alternative to stock music."

Both Rumblefish and Pump Audio are run by former musicians sympathetic to the plight of struggling artists.

licensing structure will result in yet another digital avenue for indie acts to gain

ports the working-class low-cost medium. musician." Anthony says. "The future of the music business is about the

ing opportunities (read: money) for indie artists. rise of the independents: "I don't think going forhundreds of thousands of ward there's going to be any smaller artists making less video in the world, and as a result all that video is going

This is particularly important when held against the expected explosion of online video. Research group IDC predicts Internet video will become a \$1.7 billion business by 2010, a \$1.5 billion increase over 2005, Additionally, Internet video advertising spending in the United States is forecasted to triple by 2007 to \$640 million, according to

BITS & BRIFFS

HOT BANDS VIA TEXT

Cinquiar Wireless has teemed with Condé Nast Media Group to offer a contest allowing fans to nick the "bottest hand in Americe." Cinquiar has sejected six bands that subseribers een vote for via taxt messaging. The bend receiving the most votes will nerform on top of the Redio City Music Hall merguee in New York during the Third Annua Condé Nast Madie Group's Eachion Pocks concert

ANTHONY

mocratizing Internet content

and local business advertisers.

als" turn to Internet video as

a source of content distribu-

tion and advertising, the de-

mand for music is expected to

increase These online licens-

ing services are well-posi-

tioned to provide a cheap and

easy-to-use service to home-

grown producers priced out of

and film studios creating

Web-only episodes may not

see the value in paying for

high-priced hit songs when

developing for a decidedly

The result is more licens-

to need audio." Ellis says.

"There are many ways to pro-

mote yourself and generate

some interest in what you're

doing, but I still think it's very

difficult to make money Our

market needs this music. Our

clients pay. Our artists get

paid. I don't know that it's

helped them sell a lot of

records, but it's certainly

helped them get paid."

Additionally, the larger TV

the major-label game.

As more "semiprofession-

The winning band's n will be ravealed just prior to rmance by Sugar Pay rontman Mark McGrath

The six hands in the running are 30 Seconds to Mars. Angels & Airwayes, Blue October, IMA Robot, the Pink Spiders and Red Jumpsuit Apparatus. The voting deadline is Aug. 15.

BLOG AWAY in an offert to one

bloggers. Web site developers and others to use its free Phan-But sites and services like sody Wab sarvices software. YouTube and MySpace are de-RealNetworks has launched the "Rhansody Web Jam" compe and search engines like tition, Rhapsody's Web soft-Google and Yahoo Search are providing more tools to small

clude links to the free online Rhapsody sarvica so sita visitors can freely listen to songs and internet radio stations, as well as eraatas mash-ups and other musical innovations.

The winning davaloper segres e trio for two anywhere in the world to see the hand of their choice, as well as a San-Disk Sansa MP3 pleyer and one-year subscription to the Rhapsody service.

GLOBE GETS TRACKS

National Geographic has started an online music service to educate users on world cultures. National Geographic World Music combines 99-cent track downloads with interactive maps. videos, photos and editorial from the organization's archives. Calabash Music powers the music store with former Global Rhythm magazine editor Tom Prvor overseeing the programming. Featured artists at launch include Touareg music act Tinariwen end Brazilian artist Seu Jorga, most recently featured in "The Life Aquatic With Steve Zissou."

HOT RINGTONES.

TITLE SUPER MARIO BROTHERS THEME MS. NEW BOOTY RIOIN' RIMS

BEST FRIENO LAFFY TAFFY MY HUMPS GASOLINA 7 8 30

WHAT HURTS THE MOST 9 10 90 THE PINK PANTHER THEME I WRITE SINS NOT TRAGEDIES 13

MISSION-IMPOSSIBLE OOWN 13 GIMME THAT UNPREDICTABLE

14 RIOE WIT ME 17 HALLOWEEN

CANOY SHOP 19 75 WHERE'O YOU GO

22 52 BECAUSE I GOT HIGH 20 20 SS SWEET HOME ALABAMA





Chile Opens First Indoor Venue

Arena Santiago Will Host Concerts During Winter Season

For decades, Arena Santiago certs year-round. sat in the midst of Chile's capital like a white elephant, ungainly and unfinished.

Now, 52 years after construction first began, the arena finally opened its doors in May. becoming the country's first state-of-the-art indoor venue.

With a seating capacity of 15,000, Arena Santiago is expected to boost Chile's tour circuit, long hampered by the lack of an enclosed venue for winter concerts.

*Constructing a closed venue was something that needed to be done in order to work in Chile between March and November," which is Chile's winter season, says Jorge Ramirez Arrayás, executive director of event promotion company Multimúsica S A

Neighboring Argentina, which is on a similar calendar, is fertile ground for conAlready, Arena Santiago

hosted a sold-out show June 12 by reggaetón star Daddy Yankee, co-produced by the arena and Multimúsica. Shows in the coming weeks include Lord of the Dance and Chilean band

"It will become the home of ballads and soft pop, rock and iazz," Ramirez Arravás savs of the venue which also will han. dle sports and ice events. He adds that the arena will be ideal for such artists as Ricardo Ar. jona and Ricky Martin.

Such optimism is tempered by the fact that with a population of 16 million, Chile is a relatively small event market with limited possibilities. Still, it is economically and politically stable-unlike many other countries in South Americaand this makes it appealing to outside promoters.

Carolina Mery, the arena's

commercial director, says she is approaching these first months of operation as a learn-

ing curve We weren't sure how the venue would behave and how the venue," she says, "As we understood it, we should be the first to try out the arena instead of giving that task to a third party."

Thus, many of the arena's scheduled events are co-

and promoters. Mery says her goal is to have 130 shows between May and December, she is already

40% booked For the first four months of

Arena Santiago technically belongs to the Chilean government, which has granted a 20-year concession for its operation to investment group Hiller Inversiones, whose holdings include entertainment and food properties.

tirely booked.

The company won the bid to finish the arena's construction. "It's a wonderful place." says María Ignacia Edwards, manager of local group Las Jaibas, who played at the opening and will perform at the arena in September. "We have a massive audience, and the winter months were always a challenge. This place is comfortable and well-equipped, and it is wonderful for local groups as we can bring to-

gether a big audience at affordable prices." Edwards says there is an extra bonus: "It even has a Jacuzzi."



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GLOBALNEWSLINE

>>>MERCURY SHORTLIST REVEALED Radiohead frontman Thom Yorke's soio debut "The Eraser"

(XL) is a favorite for the 2006 Nationwide Mercury Prize, as is aiternative rock quartet Arctic Monkeys' "Whatever People Say i Am. That's What I'm Not" (Domino).

The two emerged as S-1 favorites with U.K. books chain William Hill when the shortlist for the annual British/Irish album of the year award was announced July 1B at London's Commonwealth Club. The 200 albums submitted by labels were whittled down to a final dozen by the prize's 12 judges from the media. Qualifying albums had

to be released between July 25, 2005, and July 17, 2006. This year's shortlist contains fewer long shots than in previous years; odds vary from S-1 to 10-1, according to William Hill (for a full list, go to billboard.biz). The winner will be announced Sept. S at a gala evening in London, with broadcast coverage being shared among BBC Radio 1, national TV network BBC 2 and digital TV channel BBC 4. -Tom Fermison

>>>HMV HIRES FOX

HMV Group has named Simon Fox as its incoming chief executive. Fox joins the U.K.-based chain Sept. 4 as group chief executive-designate, and will succeed current incumbent Aian Giles at the company's Sept. 2B annual general meeting. Glies is retiring.

Fox joins HMV from goods retailer Kesa Electricals, where he was COO. in a statement, HMV Group nonexecutive chairman Carl Symon said Fox had a "strong strategic mind combined with a first-rate track record in all aspects of retailing."

Following the announcement, HMV stock rose 2.68% to 163 pence (\$3) in morning trading July 1B on the London Stock Eychange

>>>FRANCE LOWERS GOLD STANDARD French labels body SNEP has lowered its album certification

thresholds. Effective July 1, 75,000 album shipments are required for gold status, down from 100,000. Platinum status is now 200,000, down from 300,000. Diamond certification is 7S0,000 units, down from 1 million. SNEP director general Hervé Rony says that althoug

digital sales will shortly be taken into account in the certification process lowering the thresholds was necessary to address the downturn in the market. SNED members include France's four major-label affiliates

and some of the biggest French indies.-Aymeric Pichevin

>>>RUSSIAN PIRATE FINED in a July 13 ruiling, the Arbitration Court of the Moscow Region ordered Russian pirate-disc manufacturer Russobit-Soft to pay 4 million rubles (\$148,000) in statutory damages to IFPI member companies for producing and distributing illegal CDs.

The ruiling is the result of a December 2003 lawsuit filed on behalf of eight labels: Arista Records, BMG U.K. & Ireland, CJSC Universal Music (Russia), EMi Music International Services, Mute Records, Sony Music Entertainment (Russia), Sanctuary Records Group and Warner Music Austria.

The 30 CD albums cited in the lawsuit included titles by Deneche Mode Destiny's Child Michael Jackson Radiohead and Whitney Houston, Russobit-Soft was ordered to cease manufacturing further copies and has to pay further compensation to cover court/legal costs

According to the iFPi, Russia's S6 active optical-disc factories produce about 700 million discs annually in a country where SB million legal music CDs were sold in 2004.

- Juliana Korantene >>>CJ GROUP INKS UNIVERSAL DEAL

Universal Music South East Asia has inked a local marketing and distribution deal with leading South Korean entertainment company CJ Music, part of Seoul-based media conglomerate C.J Group, in partnership with Universal Music Korea, C.I will use its clout in the domestic market to push sejected international titles.

The CJ Group's business activities include online and offline distribution, a record label, artist management and restaurants, it will act as a wholesaler to service convenience stores and mass merchants with product shipped to CJ by UMK, which continues to handle its own distribution and marketing in the territory. The agreement is the first of its kind for Universal Music South East Asia. -Mark Russell BY WOLFGANG SPAHR

Beethoven Rolls Over

Modern Marketing Helps Classical Shake That: HAMBURG-German music fans are boning up on their classics. Label executives are applauding a transformation in A&R, marketing and promotion strategies, which is winning classical artists new fans and boosting sales.

*Fortunately, a new generation of classical stars is managing to reach wider target groups," says Stefan Piendl, managing di-

rector of EMI Classics Deutschland. Leading the comeback are artists such as Anna Netrebko,

Rolando Villazón and Nigel Kennedy, who have bypassed the "obstacle, as it is still sometimes seen, of classical music," Piendl says. "Luckily this trend applies both to live music and CD sales." Deutsche Grammophon/Universal has scored platinum (200,000) sales success with the October 2005 opera album reease "La Traviata," starring Netrebko.

"Opera Proibita" (Decca/Universal), performed by Cecilia Bartoli, is expected to pass the 100,000 mark in the fall. Deutsche Gramon-signed Chinese planist Lang Lang is close to 60,000 units with his January 2006 release "Memory." Each of those albums made the top 60 of Germany's weekly Media Control Top 100 album sales chart this year-Bartoli reached as high as No. 16- rubbing shoulders with mainstream pop and rock acts.

Greater cross-industry cooperation has opened up marketing possibilities for classical artists that were previously seen as taboo, even though they were widely used to promote other genres. Deutsche Grammophon violinist Anne Sophie Mutter apared on "Wetten Das...?" a game show on Germany's ZDF-TV that highlights pop acts, to present her album of Mozart sonatas. Following her appearance on the TV show, which draws 13 million viewers, the album surpassed the fivefigure sales mark, says her label. Other German channels such as 3sat and Arte have

also increased their coverage of classical music over the last two years, and in 2004, pay-TV channel Premiere launched a 24-hour classical music channel. Borrowing another tactic primarily reserved for pop

artists, German magazines are now cover-mounting free classical CDs *Completely new customers are now coming into my store

who are young but have enough money to buy sophisticated classical music CDs," says classical music retailer Albert Wagner from L+P Classics in Berlin.

Industry data suggests that the genre, which suffered sales declines of roughly 50% since 1994, is well on the path to recovery.

Where classical accounted for 6.9% of market revenue in 2003, the Nuremberg-based market research institute GfK forecasts that figure to top 9% in 2006. And it's not simply a case of classical staying buoyant in a diminishing market. The German IFPI in Berlin projects sales of classical music in 2006 to read euro 150 million (\$190 million), up from euro 130 million (\$160 million) last year. In the first quarter of 2006, the total classical music market rose by 17% over the same period in 2005, according to IFPI data. Universal Classics, recognized as the classical music market leader with a 25% share, boasts a 50% rise in comparable revenue in the first quarter of 2006. At one stage earlier in the year, the label had seven classical albums in the national albums chart.

Classical is also receiving a facelift in the live market. Over the past five years. Universal Classics has regularly brought its Yellow Lounge classical event to nightclubs in Germany's bigger cities. Clubs in Berlin, Cologne and Hamburg that typically deliver house music, techno and electro beats, have been pumping classical sounds.

"Kids who normally listen to techno or rock are coming to

our club and are now being exposed to classical music," says Ben Di Biel, who owns Berlin club Maria am Ostbahnhof, Di Biel adds that Universal's sponsorship of the evenings means a friendly ticket price of euro 4 (\$\$). "Young people," he says, are very interested in hearing new sounds.

A TV appearance on a German pop show by violinist a SOPHIE MUTTER helped boost sales of her new Moza



UpFront

UMGI REVAMPS CD JEWEL BOXES

LONDON-The unloved CD lewel box is getting a make over Universal Music Group International is throwing its clout behind e new three-tiered CD packaging and pricing system. which it hopes will galvenize European consumer demand for physical product.

While the media loves to fixate on the growth of the digital medium, London-based UMGI executiva VP of marketing and A&R Max Hole says, "Ninaty percent of what we still sell, though, is in the CD format, which we felt needed a 'reboot.'

in September, UMGI will upgrade the jewel box with Supar Jewel Box packaging-essentially the same as the current Super Audio CD case—for all new releases in European territories.

The first elbums to be issued in what UMGI claims is stronger, more durable peckaging will be the Scissor Sisters' "Ta-Dahl"; the Killers' sophomore set, "Sam's Town"; and "The Dutchess," the first solo album from Black Eyed Paas member Fergie. All will be released Sept. 18.

From then on, "We will be releasing all of our standard offerings in Super Jewel Box," Hole seys. "As this represents the vast majority of our sales, we will be using the [traditional] jewel

box less and less." UMGI anticipates shipping more than 100 million albums across Europe in the format during the 12 months following

the switchover At the top end of the new structure, the company will offer a "deluve" version for all major extist alloum missess

containing an exclusive, limited-edition bonus CD or DVD with additional audio or video content. Selected albums that were released more than one year ag

will be aveilable in a "basic" format, packaged in a streamline elide-pack CD case

ber or October Include Limp Bizkit's "Greatest Hitz," Madeline Peyroux's "Careless Love," Ronan Keating's "10 Years of Hits" and Zucchero's "Zu & Co."

In continental Europe, UMGI is recommending the three formats be priced at, on average, €19.99 (\$25) for deluxe. €14.99

(\$19) for standard and €9.99 (\$12.70) for basic. UMGI declined to disclose dealer prices.

in the United Kingdom, the recommended retail prices are between £15.99 (\$29) and £17.99 (\$32) for deluxe, £9.99 (\$18) and £1X 99 (\$2\$) for standard and £5 99 for basic (\$10).

Hole says UMGI is conducting consumer research in other markets to establish whether the new structure could be roiled out eisewhere.

Despite the digital revolution, consumers have largely continued their love affair with the CD format. A recent Nielsen Net-Retings study of Internet users in the United Kingdom revealed that the CD is the preferred music format for 75% of music users. According to IFPI statistics, the CD album accounted for 82% of

the retail value of global recorded-music market in value Retailers and the industry welcome the mejor's new levered structure. British market-leading music and entertainment merchant HMV Group has vowed to support the initiative. "It's still important to get pricing and marketing right, but if it takes off, we can expect other labels to follow suit," HMV heed of

music Gery Rolfe says. "Because they have the biggest merket share, when Universal does something, it's going to be looked at by everyone," notes

Keith Jopling, IFPI director of strategic analysis and research. The jewel box was designed and developed jointly by Phillips end Sony Corp., who introduced the CD in 1982. However, since hitting the merket, the packaging has been widely derided for its fregility. Few personal CD collections can boast mint-condition status, where the cases are not cracked. the front has not detached from the back or the disc-holding center is not broken.

"Every piece of research I've saen which goes anywhere near [CD peckening] shows that people hate the jewel box," Jopling notes. "If this [initietive] eventually leeds to an ebendonment of the lewel box as the standard packaging for CDs, then it has to be a good thing."



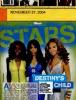
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4

'Idol' Remains Touring Superpower

Hit TV Show Still Spurs Sold-Out Treks

Anyone who ever doubted that the "American Idol" TV phenomenon would not have legs as a touring entity was wrong as 60 sellouts for the 2006 American Idols I we tour attest

"On one hand it surprises me, on the other it doesn't," says Creative Artists Agency's [leff Frasco, responsible agent for the tour. "The television show is so popular, the audience is vested with the kids throughout the entire season,

and they just want to see them."
This is year five for the our,
begging the question as to
whether the audience changes
based on who the contestants
are. "We change the show
every year, and we probably
draw a lot of the same people
each time." Frasco says. "I
think the audience is just growing. The ratings are bigger, and
it's just embedded in the culture at this point."

Few tours have the benefit of a hit TV show to promote its artists week after week. "It definitely helps to be able to reach 30 million viewers," France says.

Why does the tour keep working? "It's the success of the television show first and foremost, but it's also the way [producer] Simon Fuller has handled what comes after the show as far as the kids and the records and the careers and such," Frasco points out. "That

keeps the brand going."
Then there's the Soul Patrol
factor this year. 2006 winner
Taylor Hicks, whose fervent fan
base is known as the Soul Pa-

trol. may be rootsier and liveperformance-oriented than many contestants. Hence, his fans may be the type who turn out for concerts.

"I think people are invested in the kids they rooted for," Frasco says. "If you look at [previous winners] Kelly Clarkson, Carrie Underwood and Fantasia, they've all got great careers, too."

The tour is produced by AEG Live and presented by Kellogg Pop-Tarts.

THOSE RASCALS: While Kenny Chesney draws accolades for filling stadiums and the Tim McGraw/Faith Hill tour steams toward one-year country gross records, Rascal

country gross records, Rascal Flatts is not-so-quietly solidifying its country touring superstar status this summer. "Flatts is breaking records

"Flatts is breaking records left and right," says the band's agent, Rob Beckham at the William Morris Agency. "They have broken five Chesney records this summer so far and more are coming."

Beckham says Rascal Flatts currently averages slightly more than 18,000 per night in attendance and is notching an average gross of more than \$700,000 per show.

"The grosses could be much higher if the ticket prices were higher," Beckham says. "In a day where tickets

18K
Rescel Flatts' average
nightly audience on its

are so high, they refuse to go higher than \$54 reserved and \$25 on the lawn "

Beckham says that with a big summer and fall still to come Rascal Flatts will move more than 1 million tickets and will gross about \$50 million for 2006. "They are white hot, not even red hot anymore." he says

Rascal Flatts was named breakthrough act at the Billboard Touring Awards in



BOXSCORE concert Grosses

FOR HORE BOXSCORES \$6,337,115 TO Banknorth Ga echovie Center. by 12-13 \$4,136,945 KENNY CHESNEY, GRETCHEN New England Cou Group/AEG Live \$3,246,100 The Next Adventure, Caesers Atlantic City CROSBY, STILLS, NASH & YOU Air Cenade Centre, Toron TOM PETTY & THE HEARTBREAKE PEARL JAM \$1,794,672 Live Nation, Anati TIM McGRAW & FAITH HILL

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Talent, Not Size, **Rules Virgin Fest**

Chili Peppers, The Who Will Anchor Event's U.S. Debut In producing a major music fesketing officer Howard Handler cerned about putting together a

tival Seth Hurwitz knew he couldn't be the biggest, so he shot for being the best.

Hurwitz, president of Washington, D.C.-based promoter I M D and owner of the renowned 9:30 Club there, is booking and promoting the Virgin Music Festival at Pimlico Race Course in Baltimore, set for Sent 23

The Red Hot Chili Peppers and the Who will headling the U.S. version of the Virgin Music Festival. The Baltimore event. as well as a two-day V Fest in Toronto, marks the first time the Virgin Music Eastival brand has left the United Kingdom, where it will mark its 11th run this year. Virgin Mobile U.S. chief marsays the IIS version has been in the works for a few years. *The V Fest in the U.K. is

such a powerful anchor event and allows Virgin Mobile to make such a deep connection with music fans, it's just very natural to have this type of aspiration (to bring it to the United States! " Handler says. Sir Richard Branson, founder

and chairman of the Virgin Group, agrees: "Because Virgin is an international brand and we continue to look for the right type of events in each of the countries in which we operate, we believe that Canada and the U.S. are totally logical extensions for something tied to music." Hurwitz says he was very contalent lineup that resonates with music lovers. "I did not want to book every band I could find and put up as many stages as I could and do a smaller version of Coachella or Austin City Limits or these other great festivals." says Hurwitz, who will produce the event under the L.M.F. banner "My concent was to book the absolute best, most powerpacked, quality-versus-quantity

this the most prestigious festival to play on for bands." Among the others on the bill are the Killers, the Flaming Lips, the Parenteure Science Sisters Gnarls Barkley, Keane, Thievery Cornoration, Clan Your Hands Say Yeah, New Pornog-

Bill Bassamo VD of concentration

Kate Ramos, senior VP of Latin

Scott Welch, president, Scott

Picardo Lopez Valencia, serior VP

touring, Live Nation; and

lineun I could. I wanted to make

pFront NED HOT CHILL PEPPERS

raphers, Wolfmother, Drive-By Truckers Kasabian John Die weed and Brazilian Girls. Hurwitz booked the two talent stages and promoter Andrew Dreskin, who initially brought Hurwitz to Virgin's attention.

booked the DI tent

Hurwitz says that when assembling the lineup he wanted to nail down the key anchor bookings first, "We booked it from the top down, and we did not serre to go ahead with the feetival until I knew what kind of show we could put together," he says. "I was ready to walk

away from it, I did not want to

After the Peppers came the

Who, a "dream booking" for

do a mediocre show."

Hurwitz due to the group's popularity with kids, half of whom. Hurwitz says, listen to classic rock. "When I first brought up the Who, nobody got it. I fought everyone on this." Hurwitz says. The people at Virgin wanted to skew this thing young, and I am looking to bring in the kids who have never seen the Who but really want to."

The Who's management understood the importance of playing V Fest, but when the tour was sold to Michael Cohl and Live Nation's TNA, Hurwitz says he worried he might not be able to get the Who since

he's independent But to ITNA VPI Gerry

Barad's credit he actually did say from day one this is the coolest thing for them to do and our fiduciary duty is to the Who and we're going to do what's best for the Who," Hurwitz says.

Virgin was keen to have a twoday event in Baltimore, as it is in Toronto and the United Kingdom However Humitz caus "I fought tooth and nail to keep it to one day because I felt that it would be against my strategy to stretch something to two days when I'd rather produce a power-packed one-day event that sells out quickly and turns people away." Again, Hurwitz got

Tickets, priced at \$97.50, go on sale July 22. Capacity at the Pimlico infield will be 60,000. A very limited number of VIP tickets will be available. Hurwitz says that as the talent budget. which was more than \$2 million, became glitzier, the ticket price began to inch up. *It started at \$75, and then we

his wish

realized if we can book the Who and raise the price \$10, isn't it better for everyone?" Hurwitz says. "And it kept going up with every great addition we put on there, and at some point, we said we don't want to go over \$100."

The festival will be promoted

in Cleveland, Pittsburgh, Philadelphia New York Richmond. Va., and many other regional markets. "We're advertising anywhere within driving distance," Hurwitz says.

Virgin Mobile's Handler adds that with major festivals already in place on the West Coast (Coachella), Texas (Austin City Limits Music Festivall, the South (Bonnaroo) and the Midwest (Lollapalooza), the East Coast is a perfect fit geographically.

"We don't really have something here that can give people in Boston, D.C., Philadelphia, New York and even cities farther south this type of opportunity. he says "So Baltimore and Pimlico were just perfect." Virgin Mobile's objective in

investing seven figures into such an event is broad. "We want Virgin Mobile to stand for satisfying music fans' passions." Handler says. "We want to have a great venue to give our fans unique access to all different types of experiences. We'd love to have a great venue for some of our business partners. Kyocera, for example, a very important handset partner of ours. jumped in right away."

Virgin has 4 million customers and captures more than 8% of the ringtone market, according to the company. ...

EG/BILLBOARD TOUR SPONSORSHIP

Honda partnered with House of Blues Enjectainment to conaie a monthlong "Fit in the House" promotion to on-site displays, mobily governous and branding at HOB seconon

sales, HDB; Tom Peyton, semon ntroduce its new premium-entry Rit automobile. The Advertising Nantz Inc. by folk artist Jack Poppiltz. Honda also leveraged with

MC Worth America Prosenting, Juntos en concerto featuring Mars Anthony and other artists

laxaforce International \$85,000

Dutch financial services company aligned with the tour to build its presence and promote financial planning in front of the country's rapidly growing Hispanic population, a segment tradibonally underserved by the financial services industry. NG is leveraging the sporsorship with a community outreach program that awards a \$5,000 scholarship in each of the laur's 20 markets. ING replaces Verison Wireless. which presented the tour's maugural run in 15.

Festival's outdoor music series to promote its new MaxixForce desel engine Adjusted with an op-site forck wranged up in MacoForce branding, product desempation and premium distributton. The event generated Hieb sile exposure and local and national media cover

Wolch Management: John and Bob Carso, director of strategy, Int'l Engine Group

Energy drink aligned with national music four to case its profile in the cluttered energy drink category, reach Rock Boat alumni in s and sample product. Co-sponsors include Tovanich Vodka, AirTran Airways and alternative newspaper Creative Loading

Andy Levine, co-orinday), othman; and Kate Ryan Strimban, VP of marketing Monarch

eries, Jame 8-10, Nashville Sush! Energy Drink Honarch Beverages July-August, 21 stops

Diesel Power Int'l Track and Engine

copands its involvement in music by presenting Tampa's three-day country music fest featuring Chesney, G Wison, Big & Rich and other stars. The event locked off with: two-day Vericon Country Nights at Scoper's Smokehouse in Tampa, it immakes with the Chesney-headlined show at Raymond James Stadium, Veryon leveraged the tie by hosting a five pre-conced tailgale path

leni DeVard, senior VP of marketing and brand manage meni, Weizon

Dew Action Sports Four

Version aligned with action sports four as an associate sponsor stage in the tour's festival village. The telecom is using the sponwill leverage the his by recognize video and music content from affords client hospitality and inclusion in the tour's million-dollar

marketing campaign

Surv Deenno, director of media and sporsorship Vertzer: and Wade Hartin, GM. V Fest's U.K. And Canadian Lineup UNITED KINGDOM CANADA

Dates: Aug. 19 in Chelmsford: Aug. 20 in Staffordshire

Produced by: Simon Moran's SJM Ltd. On the bill: Radiobead, Morrissey Faithless, Beck, Razorlight, Kasabian, Paul Weller, Hard-Fi, Keane, Bloc Party, Fatboy Slim, Groove Armada, the Charlatans, the Magic Numbers, Editors, the Ordinary Boys, Starsallor, We Are Scientists, the Go! Team, Rufus Wainwright, the Cardigans, Sugababes, James Dean Bradfield, Kubb. Orson, the Feeling, Gavin DeGraw, Delays, Girls Aloud, Daniel Powter, Phoenix, the Rifles, the Saw Doctors & Bic Runga

Datas: Sept. 9-10 at Toronto's Island Park Produced by: Jacob Smid at Emerge Entertainment On the bill: Gnarls Barkley. Alexisonfire Fagles of Death Metal, the Dears, the Hidden Cameras, Buck 65, Phoenix, Starsallor, Plaster (9), Massivo

Attack, the Raconteurs, the Sam Roberts Band, Wolfmoti (singer Andrew Stockdale, above), Thrice, K'Naan, Zero 7, Jose Gonzales, We Are Wolvas and Mickey Avalon

ed by William Chaps, senior editor, IES Sporsanship Report



BY ANTONY BRUNO

hen Microsoft implemented a massive reorganization of its business units last September, the tech giant's struggle with digital entertainment was a key motivator.

The company had found itself in the unfamiliar position of being marginalized in the growing digital media industry by Apple Computer's 1Pod and Trunes Music Store. Microsoft's MSN Music service remained bearly ability on the digital music rader and the portable media players utilizing its Windows Media Audio software had not made any impact whatsoever in the consumer electronics market.

So Microsoft merged all list device-centric product units and entertainment initiatives under one root-in-enve Entertainment à Deviceo Division. Leading that proup ils Robble Bech, who was responsible for ushering in the Xbox games system, Microsoft's most successful entertainment initiative to date. Allong with Xbox games system, Microsoft's most successful entertainment initiative to date. Allong with Xbox games system is critical Alland, Baschis staffing his new unit with reach blood straight from the entertainment industry; lie is also granting over an other major initiative, the Zone digital music service and spark (see story, considering over an other major initiative, the Zone digital music service) and spark (see story, considering over an other major initiative, the Zone digital music service and spark (see story, considering over an other major initiative, the Zone digital music service and spark (see story, considering over an other major initiative, the Zone digital music service and spark (see story, considering over an other major initiative).

The Xbox and the Zune illustrate how digital entertainment is transforming today's technology companies. Bach spoke with Billiboard about the impact of this convergence of the entertainment and tech industries.

Q: What was the motivation behind the executive shuffling at Microsoft in the last year? A: We have for a time been on a nath to make entertainment an important part of what we're doing. Digital technology, connected homes and other opportunities in the marketplace (are) going to make entertainment more a coffware and cervice driven experience. The more recent changes have been about getting more in sync across the company and have a more consistent and consolidated leadership view in wbat's bappening in the entertainment space

Q: How does this change the way the entertainment industry interacts with Microsoft now? A: Over time you're going to get a more unified strategy from us. You're going to be able to track how we are approaching entertainment on a consistent basis, and people are going to see a lot more from us on that in the next three to six months. There will be a set of people you know you can talk to who are driving this strategy and execution. Historically, one of the challenges was that if you

wanted to talk to Microsoft about entertainment, you didn't always know who to talk to and get a story that's consistent.

Q: What lessons have you learned from the Xbox experience that you can apply to your broader entertainment initiatives?
A: It starts with the experience people get. In general, what

gets people excited about things is when they have a great experience. It involves the hardware, the software, the service, the brand we created. All of that as an integrated experience is very important, so I'd say that's the first thing we learned. The second is that entertainment is not a solitary activity. It is a community activity. The game is the context. The entertainment that takes place is in the community in the time that they spend together playing it and we think that carries across all forms of entertainment and will be a hallmark of the things we're doing going forward.

Q: But isn't the digital music different from videogames? A: I think we've learned things from the Xbox experience, and we want to apply those lessons. But the playbook is completely different. The business model worked differently, our role in the coopstem is completely different, and the publishing environment and content infrastructure is different. So what I think you'll see in the music and video space is a blending of all of that.

Q: How do you expect to narrow Apple's lead in digital entertainment?

A: The most important thing of all the things we're doing is the idea of connected entertainment and what that can bring. People want to be connected, they want to share, manage and control the experience themselves. and we have to enable that. It's a very rich approach. It's much broader than just "Here's a store, buy music and then play it." We've gone through one generation of [digital] music, and I think we are now entering another generation of innovation around music. I think it's very early in the cycle.

Q: How is digital media forc-

Robbie Bach



ing the technology old guard

A: The experience is essential and critical. There are places where for the experience to be great, we're going to do software, we're going to be involved in bardware, and we're going to be involved in services. There'll be other places where that experience will be better coming from multiple people. We're going to mix and match. There are people that are going to want to have choice, depending on the medium and the customer you're talking about, and we're going to support that.

Depending on the situation,

we're going to pick our role very carefully. Q: How do you address the

consumer complaints arising ower restrictive digital rights management?

A: The value of DRM is in the eye of the content holder. It's their job to decide how they want to protect their content. Clearly one of the challenges we have today is making sure the content is protected as designed by the provider but without changing the all-important experience for the consumer. That is a very complicated, trick balancing act.

I think it's quite possible

where the consumers feel toey bave the flexibility and freedom they need and the conomics of the business can be well protected. But it's going to take the industry some time to work through.

Q: What is the impact of the "Web 2.0" user-generated content phenomenon such as YouTube and MySpace? A: That you can be in contact

with somebody without physically being in their presence. Last's pebmera. That's not going away. The real question Hards not going away. The real question there isn't whether people will want to create their own contained and stribute it. I think the real question is what are the economics and business that evolves around that. The real challenge in the whole Web 2.0 space is understanding the business model—how you can have the great community experience people want

and how to monetize it.

Q: So given all these new business models and technologies, how do you think the entertainment industry can best capitalize on such developments? A: All of these forms of entertainment are going to change. That's a reality that everybody has to accept. Are people willing to experiment and try new things and move quicker to keep up with the pace that our consumers are defining? That to me is the challenge we must all face. Our job is to figure out how to get ahead and be bold in certain areas. It's a tricky trade-off. When you bave an established business, deciding that you're going to challenge basic principals and

ush into new areas is always

hard. But we have to do it be-

cause our customers are going

to do it for us.

http://www.VENUES_GET_WIRED.com/ Everyone from tiny clubs to huge promoters is using the Web to reach more fansand new revenue streams-with concerts BY ANTONY BRUNO AND RAY WADDELL

ger SARAH KELLY'S show at Los Angeles club the Gig is now 'most watched' of the club's webcasts.

T's 9:00 In the Evening at the GIG in Hollywood and a crowd of La. Hipsters is trickling in to catch tonight's act. - The bar itself is just one of several live music venues scattered throughout the city that caters to emerging artists hungry for a stage—however small—to hone their skills and attract a following. - Attendance tonight is sparse, maybe 30 patrons hang on the bar or linger on the beer-stained dancefloor. But the band on the dinner-table-sized stage plays to a much larger audience. Practically unnoticed to all but the performers are four domed, Vegas-style security cameras hanging from different areas of the ceiling capturing their every move. The Gig films all performances—three a night, seven nights a week—and broadcasts them the next day from its Web site, liveatthegic,com.

 The Gig is riding a tide of revolution in the concert business. The ongoing explosion of high-speed, broadband Internet penetration in the United States has sparked a growing need for quality, exclusive multimedia content. Live performances fit this bill perfectly, and everyone from small clubs to major media companies are getting hip to this fact.

The huge success of AOL's delivery of the Live 8 concerts last summer made it clear that both consumer demand and the potential to offer compelling product exist. For Gig owner Peter O'Fallon—a film and TV director—recording and broadcasting shows in a way to not only marry his twin passions of video and music, but also an attempt to develop new revenue streams made possible by the Internet.

For the acts that pass through his doors, it's free online exposure that rivals any multicity tour, allowing them to post links to their performances on My-Space or send to friends, fans and promoters.

For the industry, it's a rapidly growing business model that is changing the dynamics among artist, label, venue and digital music services.

THE BIG BOYS

AOL hosted its first originally produced live concert in 2003 featuring the Foo Fighters from the Black in Washington, D.C. Since then AOL Music Live has delivered exclusive live webcasts by such artists as Usher, Rod Stewart, Nelly, Avril Lavigne, Josh Groban and Ashlee Simpson.

Eni Filannigan. VP/GM of AOL music, movie and TV, says venues are far better equipped to accommodate digital delivery these days. Back in 2003. 'We were essentially bringing in all the crew and all the facilities and capabilities to the venues to make (digital delivery) happen. 'Flannigan rays.' But you're seeing buildings built in the last 24 months, as well as those on the horizon, already presuming that capability is going to be desirted and needed.'

The cost and difficulty of digitally wiring a venue is waning. Flannigan believes. "I think it's fair to say that the cost of putting in Tlines and a lot of backbone pieces you need to do this stuff has come down dramatically in the last year as have the bandwidth costs simply to deliver this programming." he says.

The world's largest promoters, AEG Live, Live Nation and House of Blues, which Live Nation acquired just weeks ago, have all bought into this concept, some more aggressively than others. HOB was the ploneer with live webcasts from its clubs dating back to 1995.

"We first focused on live digital delivery of shows because nobody else was doing it," says Jim Cannella, national director of corporate partnerships for HOB. "The whole world was mesmerized by the infinite optumity the Web represented, there were widely accepted technology standards to put your arms around



'Some of the biggest consumer product advertisers in the world are

advertisers in the world are starting to feel like digital live music is a fantastic showcase for their

brand.'
—Erik
Flannigan,
AOL
Music,
Movie and

and a market of hungry consumers which was doubling in size every few months."

Then the dot-com bubble burst and things got complicated. "Digital initiatives started to be viewed as high-risk use of capital, and there were no devices that could transport the content people spent hours trying to find," Cannelle observes. "By the time MP3 players got easier to use, the two-page artist releasthad turned into a 10-page long-form agreement."

Today Live Nation, also the world's largest venue operator with its 40-plus amplifisheaters, is makinteaters, and "substantial commitment" to wire 120 venues and restival sites throughout North America and Europea with the ability to capture and repurpose thousands of live concerts. Live Nation currently has 36 worrently has 16 were the national venues in the States and broadcasted more than 350 concerts from around the world last vezu.

And Live Nation has been creative in the outlets for these concers, including TV, mobile phone carriers, terrestrial and satellite radio, online and other digital music distribution avenues. There's no end to the uses once [the content is] captured, "says Bruce Eskowitz, president of global venues and sponsorship for Live Nation. "It opens up tremendous opportunities with 3G, SDTV, HDTV, live ringtones, etc. The problem up to now has been the ability to capture it out effectively."

Eskowitz says his company's current digital initiative is about extending Live Nation's relationship with its customers. "An important new way to expand this relationship is through the recording and distribution of the live concert," he says. From AEG Live's standpoint, the success of the Live 8 broadcast led to a major programming and marketing collaboration among AEG Live, AOL, XM Satellite Radio and Live 8 executive producer Kevin Wall, a joint venture called Network Live.

wall, a joint venture caused network Live. Since its inception, Network Live has broadcast live performances by Bon Jovi, Madonna, the Rolling Stones, Green Day, Keith Urban and Gretchen Wilson.

"We essentially will work with an artist in any tight now we're seeing a real sea change in that most apight now we're seeing a real sea change in that most venues are moving founds' making harmelves available for wirting," says Asson Grosky, VP of mustic for Kewburk Live. "One dott get a lange prependerstance Kewburk Live." One dott get a lange prependerstance tremely amenable and excited about us coming in and making the broadcast available from their venues, essentially extending their local presence to a national or even global level."

A venue that is wired to the max, such as AEG Live's Nokia Theatre in New York, "not only allows you a great amount of efficiencies in not having to bring in digital production elements, but also in having an amazing production. It really makes for a beautiful delivery to the end consumer."

And, at least at these still-early stages of the wiredvenue game, cannibilization of the live music castomer ham't been an issue, according to executives interviewed for this report. "You're creating additional relationships between an artist and a consumer." Grosly says. "For a music fan, there's nothing that can replace going to a slow, the communal environment, the energy, the vibe, the heat in the room. everything that comes out of being there firsthand."

LUB BY CLUB

Today, clubs such as Los Angeles' Roxy or Washington, D.C.'s 9:30 Club outsource the recording process and air the content on easisting Web sites like My-Space or NPR.com, respectively.

Increasingly, venues like the Gig take this a step further by not only spending millions to retroft the establishments with their own recording equipment and production facilities, but also justify this investment by launching their own Web sites that serve as the exclusive online home for this content.

Across town from the Gig, nestled amid palm treelined film studios and the Bob Hope Airport, lies CenterStaging Musical Productions—a 150,000square-foot facility housing 11 rehearsal studios and a sound stage.



Texas rockers LOS LONELY BOYS recently played a show at New York's Bowery Ballroom that was webcast on AOL via a partnership with Network



In the last year, the company overhauled the entire establishment to capture and broadcast the performances taking place within its walls.

CenterStaging's outlet is Rehearsals.com, a Web site where fans can stream rehearsal footage of their

favorite acts as they prepare for their upcoming tours. On the surface it couldn't look more different than the Gig. Whereas the Hollywood bar is a decidedly DIY affair with exposed wires and a makeshift control room housing two Dell computers and a rickety air conditioner. CenterStaging's upscale production boasts a multimillion-dollar state-of-the-art facility that spares no expense

Each rehearsal room can be quickly equipped with up to 14 high-definition remote-controlled cameras and multiple mics. There's one control room just to manage the lighting, with separate production and editing rooms for audio and video.

Yet another room boasts 160 terabytes of server capacity for video and another 20 just for audio. According to executive VP of business development Tommy Nast, the facility is equipped to capture more than 300 bours of content a day.

With such recording and broadcasting canabilities. a venue as small as the Gig or as large as Center-Staging can expand its capacity to the world.

The benefits are many. The promotional opportunities make it easier to book acts and at the same time inspires artists' best performances.

"After about four or five takes, you almost forget the cameras are there," says Dryden Mitchell, lead singer for Alien Ant Farm, during a session to be aired soon on Rehearsals.com, "But it's always in the back of your mind. You still watch what you say and remember to suck your belly in."

A CONCERT CASH COW?

Although neither the Gig nor Rehearsals.com has started doing so, both companies plan to sell advertising on their sites to recoup their investments.

"Ultimately, the idea is to monetize it," O'Fallon says. "At the moment, there's not a tremendous amount of money to be made until there's tens of thousands of people visiting the site."

AOL according to Flannigan with such heavyweights as Intel, Nissan, Chevy, Lexus and Absolut onboard as advertisers

*There is certainly a large collection of advertisers out there who want to associate their brands with live performance," he says, "Some of the biggest consumer-product advertisers in the world are starting to feel like digital live music is a fantastic showcase for their brand

AOL has a ready-made "billboard" of sorts on each computer screen where advertisers can reach consumers. Flannigan thinks live webcasts could also be an "enormous" ancillary revenue stream for artists, "especially artists like Pearl Jam or Bruce Springsteen that are mixing up their shows every night," he says. *There really are 10,000-15,000, even 20,000, people who are interested in what's happening at every single show, and if you add that up it could result in some very meaningful money."

Grodsky says the primary value of a Network Live broadcast is the "simultaneous launch across these multiple platforms that really creates an unprecedented impact from a visibility perspective." Then there is the resulting product.

"This asset that we create, this hi-def, Dolby 5.1 sound, piece of live concert footage, is something that [the artists] own," Grodsky says. "It's a copyright we don't take ownership of, nor a master we get control of, so it's something they can use for live DVD, live audio CD, exclusive product for retail, bonus content on the Web, really the things they can do with it are endless. So you're creating a high-quality asset for them to leverage down the line."

Lastly there is a revenue possibility through a revenue-share on the backside, Grodsky says. "The business model is pretty standard as it relates to the revenue that an artist shares in from the distribution of the exhibition of the content," he adds. "But the ability for them to create additional revenues through their own exploitation of the master after the fact is unprecedented."

It seems the financial breakdown of this new rev enue stream is still evolving. "Obviously, this is a complicated area because there will be rights issues that Live music is "definitely" a revenue producer for need to be figured out," Eskowitz says. "But we believe there are a wide variety of potential revenue streams for this live content

Cannella says digital delivery is easier and cheaper than ever, but getting clearance to offer the product to fans is tougher. "That's why we believe our technology partners like Motorola are key to the equation by encouraging innovation and not being afraid to help underwrite a good idea," he says. "It's rare, but if a label can see you more as a promotional partner than

a threat, then those good ideas can become profitable." Rehearsals.com's Nast figures it will take about six months to reach its traffic goal of 1 million-2 million hits a day, which he feels are the numbers needed to sell advertising on any real scale

Sweetening the deal is that they retain exclusive rights to the content, in most cases, as artists aren't paying extra for the shoot. Participating acts can freely use the footage for their own purposes, such as DVD B-Roll, etc., but don't share in the advertising rev-

enue gained from the site. "The artists are recognizing the promotional value

of it that's going to spike their tour sales, CD sales, and DVD sales," Nast says. "We're able to amass millions of eveballs with all

these platforms, making us a great promotions and marketing partner." Consumers are respond-

ing to this digital content in a big way, Eskowitz says. "At the moment there is a tremendous thirst for content on a number of platforms, including mobile phones, online, television, satellite radio and more."

As more venues get wired more artists want to put their

concerts out there in cyberspace, according to Grodsky, "Now we're at a point where they're coming to us, really seeing the value and offering their content," he says. "We're getting a lot of positive feedback, almost to the point where we're filtering more than we nitch."

At the Gig and Rehearsals.com, many of the acts being recorded are unsigned. Rehearsals.com has a mix of well-known acts such as the Cars. Tom Petty and the Pussycat Dolls, but also a host of relative unknowns. The Gig is exclusively focused on unsigned artists.

Although a long shot, both hope to capture the performance of an act that one day may make it hig, thus bringing great value to such an early "before-theywere-stars" performance,

*Just imagine if one of these guys becomes the next Nirvana," O'Fallon says. This gives these venues a vested interest in the

artists they work with, investing in them the way labels once did.

'We have an A&R process," Nast says. "We spend a lot of time listening to these artists and looking at their potential, their history. I'd put the emerging artists on our site against any A&R exec."

It's this nurturing of young talent that drives O' Fallon more than anything else. He's even started to promote the idea to other venues across the country, possibly establishing a network of smaller venues with recording capabilities-with all footage aired on the Gig's Web site "The thing that's so great about the Web right now

is that it's the Wild West," he says. "There's a tremendous amount of freedom for expression and showcasing artistic ability."



Musical Productions broadcasts such material at





about her love for such torch and blues singers as Etta James. As she prepared for the album, "I would surround myself with old imagery of your Billie Holidays and your Pearl Baileys and people like that." she says. Those photos accompanied her into the studio, as did "tear sheets and pictures of Louis Armstrong and [John] Coltrane and Miles Davis. I just wanted to get into the heart and soul of the music, literally. Actors call it 'method acting.' It was my way of method singing."

Aguilera's vision for the album was born from a poem she wrote while on her last tour. "I was like. 'What is it that really makes me want to sing? What is it that makes me want to dance? What makes me love and enjoy music?' And it's really that old blues and soul and is an music -- music that really had heart. Not to say that music today doesn't have heart, but it's really few and far between, because technology has advanced itself so much that anybody can be a singer. Back in the day, you had to know how to sing."

With the new two-CD, 22-song set, executive-produced and co-written by Aguilera, her aim is no less ambitious than to pay homage to her musical heroes while inventing something completely new. The first disc, primarily produced by DI Premier, combines old-song sensibilities with hip-hop elements, samples and modern technology (Billboard, March 17). Disc two, produced by Linda Perry (with whom Aguilera most famously collaborated on "Beautiful"), features all live instrumentation with no samples: Old-timey sounds were captured using vintage microphones sometimes covered with cloth to get a muffled effect. Geffen/A&M head Ron Fair, who signed Aguilera while he was at RCA, A&R'd the project.

Aguilera solicited producers for the album via a letter explaining her vision. Also enclosed was a compilation of more than 30 songs spanning the '20s through the '60s that had influenced her, including contributions from Otis Redding, Millie lackson, Ray Charles, Nina Simone, Eartha Kitt and even Screamin' Jay Hawkins

"I sent [the letter] out to producers that I thought might be able to get into this world with me," she says, "I wanted to get obscure pieces of music and get people who would really, really use their imaginations in creating something new. I didn't want any covers." She encouraged producers to take the songs on the CD and "chop things up, feel free to experiment."

In February, Aguilera called a Los Angeles meeting with her team at RCA to play portions of her record and to express her desires for * Back to Basics *

"I said, 'I want to be very hands-on in all the meetings that we take and the decision-making, because I'm very specific in my vision of this record," "she recalls. "I wanted to start putting (the music) in their heads so they had time to brainstorm. "She stressed a continuity that would run through all facets of the project from the songs, imaging, videos and touring that would combine the music with visuals that were a "throwback to old Hollywood glam, that kind of old, retro, pinup style of sexuality.

Aguilera's deep level of involvement in all facets of her career is spurred by her own admitted workaholic tendencies ("I feel like I always need to work, * she says) and also borne from past bad experiences. "The first record was an uphill battle for me, and I really feel like I paid my dues on that first record. Being part of a huge pop explosion, I was very pushed by the





CHRISTINA AGUILERA stepped back into the spotlight by performing 'Ain't No Other Man' at the 2006 MTV Movie Av performing 'Ain't No Other Man' at the 2006 MTV Movie Aware in June, Producer DJ PREMIER (photo right) shared Aguilera's interest in working with authentic jazz sounds and samples.

label to be, act, dress a certain way, and it was tough." While she may seem eager to distance herself stylistically from her 1999 self-titled debut now, the album did sell 12.5 million copies worldwide, according to her label, and launched the

teenager into instant stardom via such songs as "Genie in a Bottle," "What a Girl Wants" and "Come On Over (All I Want Is You)." She followed with "Mi Reflejo," primarily a Spanish remake of her debut album, which sold 2.2 million copies worldwide. Breaking away from the restraints she felt on her first album informed 2002's "Stripped," where she says she was "stripping all the elements I felt weren't me on that I first! record

away." Through the sexualized "Dirrty," rocker "Fighter," touching ballad "Beautiful" and "I'm OK," which addressed growing up watching her father abuse her mother, she unflinchingly expressed different sides of her personality. Worldwide sales reached 9.5 million.

On this, her third English-language studio album, Aguilera says, "I still feel the need to open myself up." Indeed, on "Back to Basics," she sings poignantly about

walking down the aisle alone on her November wedding day in "The Right Man."

"I never really had this father figure, which never bothered me," she says. "I had my mom, I had people that did love me and care for me." With what turned out to be false bravado. she thought, "I'm a performer. I can totally walk myself down the aisle." But when the time came, "I just realized it would be really nice to have that male protector in your life, to have felt that your entire life and to have that one person give you away to the next man that's going to take care of you.

On "Oh Mother," she praises her mother's bravery and courage in the face of her father's abuse. When asked about her mother's reaction to the song, Aguilera pauses and says,

"What's interesting is I haven't really been able to play it for her yet,"

Aguilera has no qualms about revealing her most vulnerable feelings, and, in fact, draws strength from it. "I feel a responsibility almost to share some of these things that aren't kind of the brighter sides of my life," she says. *If I can give [people] something that they can relate to they might not feel as alone in the circumstance.

First single "Ain't No Other Man" bows with old-time horn blasts and a sample from "Hippy, Skippy, Moon Strut" by the Moon People be fore exploding into an irresistibly fast-paced, toe-tapping declaration of love. The song soared to No. 6 on The Rillboard Hot 100 and is No. 8 this issue

Radio was ready for new Aguilera. Her last appearance in the top 10 of the Hot 100 was in February 2003 with "Beautiful." "It's got a great groove, the horns are unique, the production value is unlike anything that's been out for a little while." top 40 KSLZ St. Louis PD Tommy Austin says of "Ain't No

Other Man." He adds. "She's just hot, man." As is the song, says James Baker, PD at adult top 40 KIOI San Francisco, "It's a great non record. It sounds like fun, sounds like summer... She fills the bill for what pop is all about in 2006."

Baker also notes that Aguilera's audience extends to "soccer moms," a trend RCA VP of marketing Caron Veazey has noticed. Her core, Veazev says, is 12- to 34-yearolds, but her collaboration with Herbie Hancock on his 2005 album "Possibilities" expanded her demo upward and into the smooth-lazz audience. Her work with DI Premier has also broadened her appeal among urban audiences. "We're hearing from urban indie fretailers) that kids who are buying Chamillionaire and Young leezy are coming into stores asking for her album."

"We are sensing a buzz on the record. The single is smoking hot," says Mike Fratt, buyer for Omaha, Neb., chain Homer's. Although Fratt compares her career to that of Beyonce's, Aguilera has a head start on the former Destiny's Child leader, whose "B'Day" streets Sent. 5. Newbury Comics buyer Carl Mello has only one com-

plaint: "It would be better if it wasn't a double lalbum! She should've learned her lesson from Nelly. Pop should be just one album.

To that end, RCA has added value to the package by including an exclusive 10-minute "making of" documentary. Veazev admits the label had initial concerns when it heard the project was a double album because of "today's marketplace." but "when the music was turned in and you look at the music you're getting for \$21.98," she says all doubts were quashed.

Aguilera's reintroduction started with her performance at MTV's Movie Awards in June to introduce "Ain't No Other Man." She debuted the video on "TRL." a 30-minute interview with John Norris begins running on MTV in August, and she will also host an hourlong launch special on the network Aug. 14. She's slated to appear at sister station VH1's "Fashion Rocks" concert Sept. 9

Aguilera, who is booked by Creative Artists Agency and represented by Azoff Management, plans to kick-start the album by playing a limited number of intimate U.S. jazz clubs, followed by a European tour that will include private showcases in London and Paris sponsored by Sony Ericsson's Orange phone, with whom she has an international tie-in outside of the United States. (A worldwide association with Pepsi [excluding the States] concluded at the end of the World Cup.) "We're working on some [tie-ins] in the U.S.," Veazey says. "It's important to choose the right partnership and have strategic platforms" for exposure.

A full-scale U.S. tour will start next year that will tie in the imagery and music. And that's where those pictures that accompanied her into the studio come back in. They are still near and dear to Aguilera. She totes them around in a small suitcase, "I wheel it around for larger-scale meetings, I'm still getting ideas for the tour, for all the visuals, the dancers, characters, things I want to portray onstage, so, yeah, it's still totally a part of the creative process."

Even with more than 23 million records sold worldwide. Aguilera feels like she's just getting started, but admits she can already feel the wear and tear. And, without a trace of irony, the 25-year-old confesses, "I realize that I don't have the same stamina I had when I was 17.

But she knows she has a long way to go before she rests. "I look at people like Madonna, I saw her last tour, I go to check out her visuals, and I'm thinking, 'Wow, I'm looking at this woman, she's got two kids at home, she's still able to do it, she's got the stamina to be up on that stage, she looks amazing,' and it's just really inspiring. And so I look at that and go, 'Wow, I'm 25, what am I complaining about? I better get off my butt."

Additional reporting by David Greenwald in Los Angeles.

Go to billboard.com for a Q&A with Christina Aguilera.

'I feel a responsibility almost to share some of these things that aren't kind of the brighter sides of my life.

SPECIAL FEATURE

BUILDING UPON CHART SUCCESS AND CRITICAL ACCLAIM WITH 'CONTINUUM'



BY CRAIG ROSEN

A RARITY AMONG YOUNG ARTISTS. THE SINGER/ SONGWRITER GARNERS HITS AND THE ADMIRATION OF HIS IDOLS

"The first day we met, he told me, 'All I want to do is play,' "artist manager Michael McDonald recalls of his initial meeting with future client John Mayer. " 'Just help me get in a position where I can just play music.' " More than six years later, Mayer isn't only just playing music, he's playing with some of the best, from B.B. King, Buddy Guy, Eric Clapton, Herbie Hancock and his ace trio (featuring drummer Steve Jordan and bassist Pino Palladino) to guest shots with the Dixie Chicks, Common and Kanye West. He has performed at the Grammy Awards—while taking home three of his own during the past four years-and at sold-out venues from nightclubs to arenas. Along the way Mayer has become a rarity for a young artist. At 28, he's one of the few that has achieved multiplatinum mainstream success and also been accepted and embraced by the legends he idolizes.

He has also shown that he's not afraid to take commercial risks and follow his creative muse. His 2001 album "Room for Squares" has sold 4.1 million copies, according to Nielsen Soundscan, and "Heavier Things," released in 2003, topped The Billboard 200 and went on to sell more than 2.7 million copies. "Daughters," a track on that album, won Mayer Grammys for song of the year and best male pop vocal performance. (He also won the award in the latter category for his first hit, "Your Body Is a Wonderland," in 2002.)

Yet instead of returning with a similar follow-up, the singer/songwriter followed his passion for the blues by forming the John Mayer Trio. With the rhythm section of Jordan and Palladino, Mayer mounted a club tour and recorded a live album, "Try!" It sold modestly. Yet it gave Mayer additional credibility and direction as he worked on his next studio effort, "Continuum," which arrives Sept. 12 on Aware/Columbia.

"The trio was a big influence on John," says Jordan, who co-produced "Continuum" with Mayer and played drums on the record. "Several songs on the album were borne out of the trio. It's now a part of him, whether he's playing in the trio or not."

Mayer concurs: "The trio thing is a complete

success on a musical level. It's just when that was over then I started listening to soul music and tunes, and I went, 'I'm a songwriter, Why am I trying to run so far off from being a songwriter?"

"Once I tagged home on the trio thing and put a record out with me playing guitar, and was seen playing guitar and heard playing guitar, I went, 'OK, now at least I've [done] the record. now I'm not neglecting it."

"It really opened me up to go back, and that was only after that that I'd write the beautiful ones, because I wasn't ashamed of it anymore. OK, now I've got that out, people know I could do that ' "

While it remains to be seen if Mayer can take his soul-influenced material into the mainstream, executives at Columbia are confident that he will maintain his success with "Continuum," beginning with the album's first sin-

gle, "Waiting On the World to Change." "The trio thing for him was an evolution as an artist," says Barbara Jones, senior VP of marketing at Columbia Records. "He really wanted a chance to show his guitar playing. A lot of peo-

ple had no idea what an amazing guitar player he was. With this album it's kind of a mixture." Columbia VP of marketing Greg Linn adds.

"In many ways you can hear things on this record that were coming continues on >>p32





What an incredible first five years together. We can't wait for the next 50.

Sincerely,

Gregg, Mark, Will, Steve, Tyler, Jenn, Caroline, Jason, Scott, Jason, Shayna and Maggie













The new album, Continuum, coming September 12





from >>p28

to surface on 'Heavier Things.' You can watch and hear his development from 'Room for Squares' to 'Heavier Things' and 'Heavier

Mayer is supporting the album with a 27-city co-headlining tour with Sheryl Crow, which will begin later this month.

As its title suggests, "Continuum" is a natural progression for the artist who briefly studied at the Berklee College of Music in Boston but first gained notice on the Atlanta club scene.

McDonald, his future manager, met Mayer through his friend John Alagia, known for his production work with Dave Matthews. At that point in his career Mayer was without a manager, but that didn't stop him from frequently flying up to New York, hoping to

land a recording contract with the aid of his attorney Reed Hunter.
McDonald and Mayer wanted to work together, but the timing
was not right. Having recently launched ATO Records, McDonald
was not ready to completely dedicate himself to management, but
he did offer to help Mayer, including assisting him in negotiating

his deal with Aware Records.
Once ATO was off the ground, McDonald was able to take the management reins full time and help nutrure the young artist. He was 22 when we first met. "McDonald recalls." I've wentchen live through pretty formative years and watched him try to navigate farm and his personal life with touring and being on the collision of the been amazing to be a part of. He's weathered every challenge with thying colors."

Even before McDonald became involved in his career, Mayer had developed a healthy following in the Southeast under the guidance of his first agent. Scott Clayton. McDonald built upon that base since Mayer's charisma and talent enabled him to take a low-cost approach to touring.

It's Mayer's musicianship, personality and communication with bis audiences that helped him to build his fan base exponentially with virtually nonstop touring. "That allowed him to turn 50 people into 100 the next time he came through, and 350 the next time to 1,200 the next." McDonald says.

On the recording front, Mayer generated a buzz with his 1999 solo debut, "Inside Wants Out." He signed to Aware in 2000, following an appearance at South by Southwest. "Room for Squares," released initially on Aware Records, featured Mayer backed by a full electric bank by the summer of 2001, the title was upstreamed to Columbia, with executives at the major label noting Mayer's potential to become a long-term callog artist.

Steve Jordan remembers a conversation he had with former Sony Music Label Group chairman/CEO Don lenner. "He believed that John was going to be here a long time and had a big future, and I believe whole-beartedly that Donnie was right." Columbia's current regime retains that faith. "Just as a player,

he's incredible," Columbia Records chairman Steve Barnett says.

When you listen to this new record you really get the sense of how
he has matured as a guitarist. It's been quite a while since the marketplace really embraced a guitar hero that had hit records. He has
the opportunity to be that.

"I think this record is really going to solidify his place in the in-

dustry," Barnett adds. "He's an absolutely incredibly important artist to Columbia. While I'm respectful of what's gone on in the past, we're so excited about the future." Aside from impressing executives, Mayer has also won over some

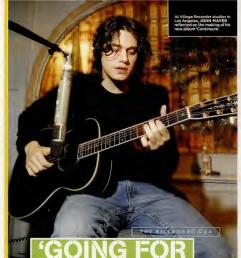
of the best players in the business. The Who recruited ace bassis Palladin to to replace the late John Entwistle, and Palladin to bas played sessions with hundreds of artists, including Paul Simon, Eric Clapton and Seal. He didn't have to think twice when be got the call from his longtime friend Jordan to Jay with Mayer on NBC's tunnami relief telethon in January 2005. That high-profile gig led to the creation of the John Mayer Tiko.

"He can really play the guitar, he can write, he's super smart and he's very sure of his abilities." Palladino says of Mayer. "It's very rare for an artist to be in charge of his own destiny, John knows the business side and the record company side. It's very rare for an artist of his age to have all those things going for him."

The other half of the trio's rhythm section, Jordan has an equally impressive résumé, which includes work with James Taylor, Sheryl Crow and Keith Richards. He's not afraid to mention Mayer in the same breath of some of his famous friends.

"He does remind me a little of James in his pursuit of songwriting," Jordan says. "He can really play an acoustic, and be's talented like Clapton. He has the ability both vocally and musically to go in that direction. He's got all the tools to be there. There's no doubt about that."

Additional reporting by Melinda Newman in Los Angeles.



THE GUT'

BY MELINDA NEWMAN

MAYER MUSES ON PHASES, AWARENESS AND SOUL POWER

ohn Mayer is an addict and he is not afraid to admit it. His fix of choice? Sugarifece, 15-calorie popiscles. They have been his constant companions while making bits third studio album, "Continuum, "arriving Sept. 12 on Aware/Columbia. When he's not hilariously chapsodizing about the frozen treats, Mayer is talkative in an almost stream-of-consciousness way, lacing his answers with political references. For example, when asked about first single: "Waiting on the World to Change, the delivers an entertaining, expansive discourse that somehow involves Dick Cheney shooting his hunting partner, the Democrats looking for the tide to turn and the axis of evil.

Mayer first burst on the scene in 2001 with "Room for Squares" on Awar (Columbia. The album immediately established him as a potent young singer/songwirter. a notion confirmed in June when he was awarded the 1al David Starlight Award at the annual Songwriters Hall Oxi Fame ceremony. The award honors gifted songwriters early in their careers who are making a significant impact in the mustic industry.

Mayer is no stranger to awards. He first won a Grammy Award for best pop male vocal performance in 2002 for his track "Your Body is a Wonderland."

His 2003 album, "Heavier Things," saw Mayer further exploring the singer/songwriter motif. And the multiformat hit "Daughters" won him another best male pop vocal performance award as well as song of the year honors at the 2004 Grammys.

Never one to be pigeonholed, Mayer next collaborated with two elder statesmen, bassist Pino Palladino and drummer Steve Jordan on "Try!" an impressive musical journey that focused on Mayer's guitar work. While "Continuum" was incubating, Mayer played

Billboard a number of tracks at the Village Recorder in Los Angeles and talked about life after making albums.

How is "Continuum" coming?

The process is so protracted. There was no one full recording session for this album: it was all write three, take it into the studio, flush them out, go home. So it's just this collection of songs that I started writing two years ago. And it's the best of many different phases that I've been through.

You've always stressed that your albums, whether it be "Room for Squares" or "Heavier Things," are a reflection of where you are at the moment.

This one is a reflection of where I am and where I think I'll be also. This record is mood continues on >>p34



singer.

songwriter.

successor.

JOHN MAYER.

Congratulations from all of us at Mick Management.



left to right: Eric Clapton, B.B. King, Jimmy Vaughan, Buddy Guy, John Mayer.

photos left and center Sum Eddager / right John

-, /11/4-14

and soul music and blues music; these things don't go anywhere for me. So hopefully, there's a little bit of that mentality, a little bit of that essence that will staple the songs into whatever time I find myself in.

You said first and foremost you wanted to make a soul record.

There's something about soul music that I just adore. When I started to get so tired, soul music was kind of there. There's something very com forting about it, and I have a great love and affection for that music. In a way, the continuum is, you know the way Elvis Costello makes records that are love letters to certain styles? It's not me putting a cowboy hat on, but it's me trying to put together a new sound using soul power.

Have you raised the bar since the first record? Yeah, absolutely. It's a tricky thing because at

every level of the career there are gonna be pitfalls: Level one is, like, don't bang a celebrity, don't say stupid shit; it's really like basic stuff The need for change is essential, but it's very interesting when you try to start. It's like a selective suicide. You have to kind of pick the right spot to kill the things you don't need anymore while keeping the things that made you you.

There's a lot of unresolved frustration in me. And a lot of people think it's because of the success I've had from "Daughters." I didn't really want it to be a single, that was a giant stain. To make it a single, that was one of the worst mistakes of my career. Who is this 24-year-old guy telling me that I should be good to my girl when he's the one going around kissing them?



So you didn't like "Heavier Things"?

The only thing I didn't like about it was that I had a really short window of time to write a lot of songs. But if I had double the time to write that record, it would have been 100% right instead of 65%.

What other lessons have you learned?

Record company people are not family. That's not a terrible thing to say . . . the worst thing I ever did for my career was believe that I was in the Columbia Records "family," You go out to dinner and you think, "Oh, family, I get it, I get it. Al-

most by blood." Enough life goes by that different things take place, and you realize like, "Whoa."

So how do you see them now?

I see them the same way I've always seen them, which is I want to do right by them, and I want to be done right by them.

The first single from the new album, "Waiting On the World to Change," marks a change for you in that this song is from a political standpoint. Previously, your songs were mainly from a personal view. Were continues on >>p36

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BILLBOARD
STAR HONOREE

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from >>p34

you comfortable making that change?

Yes, because I'm just about to leave the "me' phase, not quite in the "you" phase, but I'm in the "us" phase. I'm on the way out of my 20s, there's a gravitational pull into my 30s, and I've got a lot out of "me." I'm transitioning lool where I really think I have the perfect combination of passiveness and excitement. What that means is I can approach something without getting so empouled in it that Leavise both directions.

What I say in this song is not that we don't. care. We just know that the fight ain fair. We're waiting. We're just waiting for the game board to change, the number of the squares to change . something we can engage in I lied lyou the truth, the only thing we can really do is on an environmental level right now. Everything else is plotted out, after hours, or happy bour. That's why we're about to get very engage.

To that end, you want to make the album packaging environmentally friendly, right?

We're going to make sure they do the whole thing post-consumer recycling. Maybe even 100% breakdownable. There's this methodology called cradle to cradle, which is kind of downside free. Completely beyond blodegradable, to the point where there's nothing in it that can kill you.

So If we get hungry? You can take a bite out of it. And it's cool looking.

What did you get out of the John Mayer Trio's

"Tryl" album?
I was swinging day to day, back and forth, like
a pendulum: Who I was, who I expect to be, who

I want to be, who I need to be. And the trio helped me [figure] that all out. What is my calling? What comes naturally? If you take your

hands off, where does the car go?
The trio thing was so incredibly difficult for
me. On every level, I love it. My trouble is, I don't
naturally live there, and I got that out of my system somewhere, and I also got to a point in my
life over the last couple years where I don't need
as much satisfaction from that stuff.

I have a life. I've never bad a plan B until now. If this doesn't work out, I'm ready to walk at any moment and go to design school because I have a great love for design. When I figured all that out, I feel like I want to be the truest version of myself.

On the first two studio albums, your guitar playing stands out, but not like it does on "Try!" it's as if you have something you had to say on "Try!"

Yeah. I like structure. I like being subtle and very kind of inside. I don't need everybody to like me anymore. When you're younger, you need everybody to like you, but at this point, I just want the people who might like me to bear it.

Given that you didn't want "Daughters" released as a single, do you have a say with your label in what songs are singles now?

If was told I couldn't pick my singles or at least couldn't pick the songs eligible for singles. I would be half done with this record instead of fully done with my record . . . [I'll say to the label]. "Here are the songs I'm willing to use as commercials. What is the commercial for the record? When you put them out as singles, I am right there." continues on >>p38



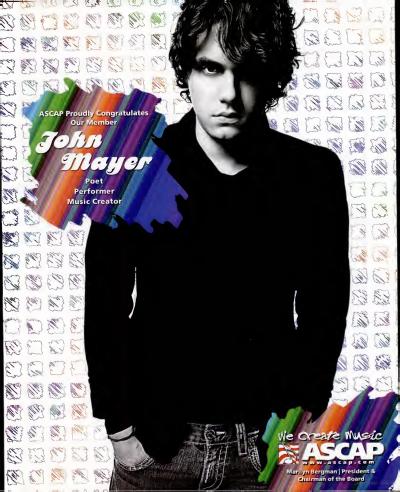
John Mayer with the Students from the MACH music program in Bridgeport, CT, one of the many grants made by The Back To You Fund.

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from >>p36

Some of your songs seem very personal. Do you worry about people second quessing who they ere ebout?

The song is the last remaining kind of entertainment art form where you have immunity. If the song is good, it's maybe one of the last really good illusions because everything else is picked apart so much. The song, if it's successful, if it does its job, the last thing you're going to ask is who is that about because it lives in its own painting. So I've had very few people ask who the songs were about, except for "Wonderland," because that's such a novelty in and of itself that people want to know . . . that was [about] a girlfriend I had when I was 14 and she was 15.

You said early in your career that you hoped you can elways stay accessible. Do you feel you can? I bought an apartment in New York. They gave me the keys, they decorated it, and I sat there. and I turned miserable because I'm in this highrise apartment and I'm like. "I don't know any of my neighbors." I just sold it, and I rent a place out here with a roommate. I've written the best sones for this record since I returned back to the way it used to be-living with a roommate. going to the grocery store, having some real balance in my life.

How do you balance a career with a life? I learned a lot when I came off the road (after) the four years I had been on it. I learned that I didn't have any connection with anybody. I had a connection with my friends on the road, and that's in no way meant to discount them. but when you come off the road the last thing you want to do is talk to them.

I've made friends in the last two years, real

friends. I don't want to lose them from going on the road. I don't want to lose the rooting that I have and if I start to feel it, guess what? I'm gonna go home

Do you still care about radio hits?

Sure. The only people who will tell you they don't want radio hits are the people who've never had them. That's like saving, "I don't want my movie to get released. I just want it on DVD."

What musical stage are you in?

I'm still very self-aware, except I'm so motivated

The only people who tell vou they don't are people who've never had them.

right now to really have a larger and deeper effect on certain parts of people. The music thing I've done, the first two records kinda started and now I really feel like I'm going for the gut.

The next time I put a record out, I have no guarantee that I'll be in the same head space. How am I supposed to know that? Three years from now. I'm married with a kid and another on the way, and I'm writing from 7 o'clock to 8 o'clock when they're taking a nap? I don't know if I'll ever have this focus again.





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*definition of "Genius" / source: The American Heritagh Dictionary of the English Language: Fourth Editi

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MAYER'S AUDIENCE GDEW GRADUALLY REFORE RADIO PLAY

BY RAY WADDELL

or John Mayer, the touring landscape has been a wonderland from the very start. . Before the radio hits and huge record sales, the singer/songwriter was already building his career through touring. Michael McDonald, Mayer's manager, says the road was always an emphasis. . And it still is. Ahead of the Sept. 12 release of his new Aware/Columbia Records album "Continuum," he is sharing the bill of a 27-city summer tour with Sheryl Crow, backed by his current band.

But in the earliest days of his career. Mayer played live as a solo guitarist. "Then we added a bass player, then as we could afford it. other musicions " McDonald recalls, adding that Mayer never felt the need to tap into label tour support dollars.

"His audience numbers were poing very naturally, so we never really felt the need to find the big support slot," McDonald says. "We really felt from the start that we could build this-at least for the

foreseeable future-on our own, and that's essentially what happened." As the buzz increased, so grew Mayer's au-

dience, and the artist's willingness to allow taping at his shows helped spread the word. His live show really grew to the point that when he had the hit ["Your Body Is a Wonderland* in 2002] he was already doing decent live numbers," McDonald says, "It wasn't like his entire fan hase was hit-generated. Once things really did take off we had a solid base built, and then we continued to grow from there."

Label: Aware/Columbia

Management: Michael Booking: Marc Geiger and Sam Kirby, William Morris Agency Publishing: Sony ATV Top-selling album:

Current album: "Continuum" (2006)

success at radio he was definitely on a path to be a strong touring artist," Mc-Donald says. "Obviously, the radio success probably expedited that, but he was definitely a live artist first, and that's how he generated his initial following. But the hits from his first

Touring was as much a

focus as recording and writ-

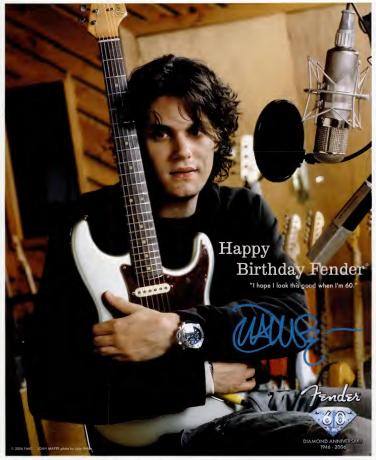
ing, "With or without such

two albums, "Room for Squares" in 2001 and "Heavier Things" in 2003, juiced his live career, as the venues got larger

and the crowds bigger. The first hit "definitely sped it up and put more bodies in the seats." McDonald says. "What we tried to do while all the radio success was going on was to continue to build a genuine

fan base based on his live work, and I think we've done a good job of doing that." According to Billboard Bosscore, Mayer grossed \$25.8 million in 2004 and drew 751,686 people, 24th among all touring continues on >>p42







Congratulations John Mayer on your success, and thank you for your continued support.

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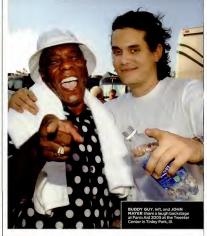
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WILLIAM MORRIS

rom >>p40

artists for the year. In 2003, he grossed \$28 million and drew 768,351.

In 2005, Mayer opted to pursue a more bluesinfluenced style, and in the fall of that year, with his producer Steve Jordan on drums and studio mate Pino Palladino on bass, toured under the John Mayer Tho banner. The act opened several dates for the Rolling Stones and then embarked a slate of intimate venues, including several

House of Blues clubs.
"The idea was to get dirty and intimate again

and show John in a little bit of a different light, and not worry about the size of the rooms but just the right rooms with the right feel," McDonald says. The trio tour grossed \$1.5 million from 21 small-venue shows that drew 37,596.

shows that drew 37,596.
"John has always admired the power trios and blues trios of the past, and the timing was right." McDonald continues. "He was working with Steve Jordan co-producing the

was working with Steve
Jordan co-producing the
album and Pino Palladino was playing on the
album, and they were writing tunes that weren't
necessarily going to be on the album but John
felt needed a life of their own."

No

Besides, McDonald explains, Mayer simply does not like to be off the road for too long. "So this was a nice way for him to go back and play some more live shows with musicians that he really had never played with but had tremendous respect for. It was also a chance to just promote the guitar side of him and his abilities as a guitar player.

In the first years of his career, Scott Clayton at Creative Artists Agency (CAA) handled Mayer's booking. Last November, Mayer signed with the William Morris Agency (WMA), where Marc Geiger and Sam Kirby oversee his touring.

"We viewed John not just as a music and touring artist, but as a very potent, meaningful brand of which music was one component that John could be very successful in," Geiger says. "We very much saw John as a brand where, if we do

our jobs well, we could help him touch a lot of different media areas." Geiger says WMA president Dave Wirtschafter signed Mayer to the agency. "John

was really a company priority from the top down," Geiger notes. "He wasn't signed because of music only."

While there are a lot of projects in development for Mayer at WMA. The truth is, when he came over he was recording this record with deadlines, and we jumped right into the booking of this tour," Geiger explains. So we're actively

plains. "So we're actively working very much on two fronts. One is long-term brand extension and the other is right now as a core third-album touring and recording artist."

No matter what the future may hold, "John is very clear that he wants to be a perennial touring artist and to build and have a regular fan base that isn't tied to a hit record," Geiger says. After Mayer took the summer of 2005 off from

the road, his team wanted to put the artist in a strong situation timed around the release of the new record in September. "We had to find the right time for John to go

"We had to find the right time for John to go out, but also get him out there with the right package," McDonald continues on >>p44

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CONTINUUM

John Maver in stores 9/12/06

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from >>n42

says. "Sheryl's a great combination with a lot of respect and a great fan base, and they're fans of each other. And it made sense timing-wise for them to do something together."

Mayer has always been packaged well, including runs with Maroon5 in 2004 and Counting Crows in 2003. So the pairing with Crow falls in line with that objective.

*lohn has already been on two very strong packages. CAA on the booking side did a great job," Geiger says, "So we had to put something up equally exciting or better. As plans kent shifting, we realized we were touring earlier and earlier on the album cycle, so we had to have a stronger and stronger package. Truthfully, we tried a lot of different things, and Sheryl is the one that, luckily for all of us, worked out."

Geiger says he would have liked to have had more dates to work with on the shed tour. But as many as 40 arena shows in secondary markets may follow heading into next year, as well as international dates.

"He's going to take a really good swing at Europe for the first time." Geiger says, "He broke in Australia and he does well in Japan, so we'll spend a lot of time in Australasia. He's a great brand to work for, and his management very much understands the value of taking this brand globally and having a long third cycle."

More shed dates will likely follow next summer. "We'll probably have three or four legs to this tour." Geiger says.

"John is a long-term artist, so what we're able to do for him as an agency is probably going to happen over the long term as well." Geiger continues. "For us, the clear message we try to send that I know that John wants out in the market is, 'I'm here to stay.' I think he looks at the Claptons, Neil Youngs and Tom Pettys and says, 'I'm



gonna get there," and that's a good goal to have." Asked what qualities Mayer possesses that

will make him an enduring touring artist, Geiger replies, "Have you seen him play? I think performers either have magic and connect with an audience or they don't, and John clearly has it. it's as simple as that. There are lots of people we've all worked with who have had hit records. There are not that many people that can go galvanize a big audience."

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- No Such Thing
- Your Body Is A Wonderland Daughters
- Bigger Than My Body
- Why Georgia
- Stitched Up
- Who Did You Think I Was
- Come Back To Bed
- 10 Only Heart



The New 'Loon' Tapes 'N Tapes find XL label a perfect fit



Steven Bernstein Trumpeter unveils four DJ Ben Watt digs deep for third remix collection projects in one week



Watt Is 'Buzzin'





Malo Moves On Raul Malo's new solo CD bows on Sanctuary 49

HHY 29 2006

R&B/HIP-HOP BY CLOVER HOPE

Bad Boy's Done

Can Emerging R&B star Cassie Lead A Label Renaissance?

Newcomer Cassie Ventura's demo-turned-lead single "Me & U" has already collected 115 million gross audience impressions, according to Nielsen BDS. As it booms from jeeps and iPods alike, the pulsating dance beat sounds an awful lot like the song of the summer, heralding not only a new talent, but also perhaps the return of Bad Boy.

Written and produced by hitmaker Ryan Leslie (Cheri Dennis' "I Love You," Loon's "Down for Me"), "Me & U" is No. 3 on The Billboard Hot 100 and No. 2 on Hot 100 Airplay. Its viral growth, which started before Ventura joined Rad Roy earlier this year, can be attrib uted to vigorous online marketing (MySpace, specifically) and word-of-mouth.

"Radio stations added it before I even got signed, and clubs were playing it three and four times a night," she says. "It was already established by the time

labels started noticing me." The 19-year-old model-cumsinger first performed "Me &

U" in May at clubs in Germany. Early last year, Leslie, a Bad Boy in-house producer, signed her to his production company NextSelection, which is distributed by Tommy Mottola's Casablanca/Universal. Since Space page in November, Ventura has generated more than 6.5 million profile views.

"The Web played a huge role in her appeal," Leslie says, calling MySpace "the MTV of the Internet" due to its artist breakthrough potential. "Our notion was. 'If you build it, they will come.' We built it in the form of video blogs, broadband and other online media "

Web surfers may have also recognized Ventura from ads for Abercrombie & Fitch, Delia's or Missy Elliott's Adidas

she signed to Wilhelmina Models and used that success as her springboard into music.

"I don't deny the modeling because it was my steppingstone, but we want people to respect me as an artist." Ventura says. "I already work twice as hard to get away from the 'pretty girl syndrome.' People think I'm just singing what people feed me, but I've worked hard."

Meanwhile, Ventura may be part of a Bad Boy renaissance. Despite a few near-hits (Shyne, Loon, Dream), Bad Boy has and the departure of such multiplatinum acts as Faith Evans, Mase and 112. Other acts like Carl Thomas, Black Rob and G. Dep simply faded away. The label's last platinum act

But with the addition of Ventura, the newly minted Bad Boy Latino (Christian Daniels) and Bad Boy South (Yung Joc, Boyz N Da Hood) and a relocation from Universal to Atlantic, Bad Boy is mounting an across-thecontinues on >>p46



was 112 in 2001.

>>>YORKE INKS DEAL Thom Yorks has inked a

worldwide publishing doal with Chausalle Music Group for his new album "Evaror" The VI Recordings solo debut from the Radiohead Billboard 200 at No. 3 this issue While Chrysalis is keeping mum on whether the doal will overand part this elbum, the company's Kenny MacPherson and

Alison Donald said in a statement, "We also have a terrific. Innostanding relationship with Courtyard Management (who manages Yorke) and are looking forward to working with them again."

-- Melinda Newman

>>>ANOTHER A.I.' VET SNAGS A DEAL

Kellie Pickler, the folksy. season five "American Idol" finalist, has signed e record deal with 19 Recordings and Nashville-based BNA Records, a Sony BMG Machville imprint The first single from the 20-year-old North Carolina native goes to country radio in September. Her debut album will follow on

She is recording the elbum with producer Blake Chancey In between dates on the current American Idols Live tour Sony BMG Nashville is also home to season four "American Idol" winner Carrie Underwood who slaned with 19 Recordings and Arista Nashville following her win last year. -- Phyllis Stark

>>>USHER CHICAGO BOUND

Usher will mark his Broadway debut on Aug. 22 when he joins the cast of "Chicago, stepping into the role of Billy Flynn, He will continue in the show until Oct. 1. "Chicago" colobrator its 10th anniversary on Broadway this year, having opened there in November 1996.

-Gail Mitchell

from >>p45

board comeback, Joe's debut album, "New Joc City," bowed atop the Top R&B/Hip-Hop Albums and has shifted 365,000 units in five weeks. His single "It's Goin' Down" and Ventura's "Me & U" have held the top two slots on Rhythmic Top 40 for the past four issues. This issue, the two songs swap spots, with "Me & U" taking pole position.

It does feel like we're heating up, but we don't get overexcited," Bad Boy executive VP Harve Pierre says, "Before loc, we had a slow down period where we didn't have too many releases, but right now it's full steam ahead. You'll see releases nonston until summer of '07." Those will include Diddy's solo effort "Press Play" (due in October) as well as projects by the "Making the Band 3" girls (now named Danity Kane), Cheri Dennis, 8Ball & MJG and recent signer Elephant Man.

"We just have to keep breaking new artists and keep the momentum going," Pierre says. "We've been working on this for awhile, but the Atlantic/Warner Bros. partnership definitely gives us more mannower "

Bad Boy head of marketing Jason Wiley agrees that the label is in a prime position to reclaim its top spot. "The focus is back on how hot the music is rather than what an artist did or said," he says. "Now it's about, 'Oh, that new song that's playing on the radio is a Bad Boy hit."

It might not be one Diddy signed, however. Ventura and Yung Joc are signed to subsidiaries of Bad Boy-NextSelection and Block Entertainment, respectively, "Puff helps groom some of the music and the sound, but if the artist is already signed somewhere, their people have already been working with them," Wiley explains. "But he still has that vision and that eye to bring the right

talent to 8ad 8ov." "Puff has to take a back seat because right now he's an artist." Pierre adds. "We all work on these projects together and that added

help really gives us a boost," All parties involved are hoping Ventura's popularity translates into physical sales when her self-titled debut drops Aug. 8 via NextSelection/Bad Boy/Atlantic, Second single "Long Way 2 Go." which finds her rapping, goes to radio this month. "All the Bad Boy artists bring something different to the table," Ventura says, "But at the end of the day, it's all about building the brand."

Bad Boy's Back

Three Hot New Acts To Watch



CHERI DENNIS "Charl Dannie " (No release date.) A longtime Red Boy signee and contributor. Cherl Dennis offers upbeet, sexy R&R Lo. her cheery lead single "I Love You."







CHRISTIAN DANIEL "Christian Daniel," Sept. 12 The Puerto Rican singer. 22. will be Red Boy Letino's premiere release supplying a blend of hlp-hop, reggaetón and pop a la Shakire and Ricky Martin. UPED FROM LEET GAMBLE HUSE GORDY BELL



Rhythm & Blues

Top Acts May Boost Sales In Late '06

far overall R&B/hip-hop elbum sales have suffered a 22.4% drop to \$3,8 million units from the 69.3 million units scanned during the same six-month period in 2005. (Note: These Nielsen SoundScan R&B flo-

ures include hip-hop seles.) Taken elone, rap sales for 2006's first half stand at 20 E million units versus 351 million units for the same period a year ago, a 15.9% drop. (Looking at all genres, album sales for the first six months of 2006 are down 4.2% to 270.6 million from 282.6 million in 2005)

Though such drops are e concern-especially in an industry that's witnessed more downward movement than upswings in recent years-the alarm is tempered when you

look back at release schedules. This time last year PAR/ hip-hop was celebrating major-league blockhusters from three ertists: the Game, whose album had the best week of any January release In Nielsen SoundScan history: SO Cent who had the only million-selling week last year; end Merieh Cerey, who released her best-selling album

In the first half of 2006 R&B/hip-hop counts several million-plus sellers in the top 10: Mery J. Bilge (1.5 millon), T.I. (1.3 million), Ne-Yo (1 million) and Jamie Foxy () million). Although those numbers ere strong, they don't compere to the tune played by the SO Cent/Carey/Game

When you subtract the 8.4 million that those three Universal Music Group projects sold in the first half of last yeer, R&B/hlp-hop's 2005 seles would remain eheed of the 2006 number but by a more parrow margin Andres member, there ere still e few superster releases coming in late third quarter into the fourth quarter, including Bevoncé, Ludacris, OutKast, Janet Jeckson end the Geme's long-ewaited followup. Fectoring in those sales may help level the sales pic-

Sounding a higher note for this six-month period is gospel. Sales in the genre rose 5.9%, from 3.7 million to 3.9 million.

ture by year's end.

PHILLY FETE: The Rhythm & Blues Foundation appears to be headed in the right direction. Some 700 people attended the foundation's 2006 Pioneer Awards June 29 in Philadelphie, A total of \$70,000 in grants was ewarded to the honorees, e group that included Bettye LaVette, producer Thom Bell, Meze feeturing Frankle Beverly end industry ploneer Berry Gordy. An additional \$5,000 Legacy Scholership will be ewerded in the fall.

Hosted by Smokey Robinson and Datti LaRelle, the evening et the Perk Hyett Relievue featured presentetions by Ashford & Simpson, Jerry Butler and Gemble & Huff. During the awards afterperty, repper Beenle Sigel

mede a surprise contribution of \$3.200 to the foundation's Doc Pomus Finencial Assistance Program Throwing In \$6,400 of their own was production duo Andre Herris and Videl Dayls

According to board chairman Kendall Minter, the foundation has distributed \$825,000 in grants for medical and nonmedical purposes to distressed ertists since 2000. This year's Dioneer cere-

mony was the first since 2003. Beset by financiel difficulties, the foundation relocated from New York end Washington, D.C., to Philadelphia bired new executive director Keyte Connelly end elected a new treasurer artist meneger/finencial consultant Shawn Gee

MUSICAL NOTES: The first International Soul Music Summit strolls into Atlente Aug. 11-12 at the downtown Marriott. Dedicated to keeping the soul vibe elive, the twoday event is being overseen by Soul Lounge founder Terry Bello. For more details, visit soulsummitonline.com.

Now a practicing Los Angeles-based preacher, veteran R&B singer Mable John ("Your Good Thing is About to End") has published her first novel, the faith-inspired mystery "Sanctified Blues," via Harlem Moon/Rendom House.

Additional reporting by Ed Christmen in New York end Keith Caulfield and Geoff Mayfield in Los Angeles.



ROCK BY JILL MENZE

Tapes 'N Tapes Finds XL The Right Size says "We were able to sell thousands of copies into indie retaii. Everyone feels it was a

successful partnership."

By the time Tanes 'N Tanes

Mere deys efter Minneepolis quartet Tapes 'N Tapes selfreleased its debut album, "The Loon," lest November, the hend received an uneynected

cell from Capitol Records. "It was really bizerre," lead singer Josh Grier seys. "We were just like, 'What? What's going on?" "

Much to the disbellef of the muirlou arturnelears whose sound is moted in '90s alternative acts Pavement and the Pixies, the instant blog buzz following the release of the album led record lebels to express interest right

off the bat. "We kept getting contacted by labels, and it was like, 'Oh crap, this might actually be

going somewhere," "Grier says. After fielding calls from iahels hig and small Tanes 'N Tapes signed in May with XL Recordings, which will rere-

leese "The Loon" July 25. The decision to sign with e president Don VanCleeve

lebel erose efter the bend's grass-roots operation grew unwieldy. Like other internethyped bends such as Clap Your Hands Sey Yeeh, Tapes N Tapes experienced an expiosion in populerity guicker

reached a deal with XL, the independent release of "The than anyone manning the I con" had sold more than band's bedroom office in Min-12,500 copies, 3,000 via neanolis could accommodate Tunes. In addition to a swarm "Slaning with XL was really more of a business deci-

of medie ettention, the bend was one of the highlights at sion," band manager Keri this year's South by South-Weise says. "We were dewest festival, wowing crowds signing the Web site, making et no less than eight shows in our own T-shirts end doing four days. ell the distribution-every The bend sevs that, uitisingle aspect of it. We couldn't

mately, XL best enabled the band to remain independent while taking its current operation to the next level.

"The whole reason for us signing to a label was so that we could extend our resource base. [XL] has great resources," Grier says, "They have e greet roster of reelly diverse artists who all have en

emering emount of estistic freedom, which for us was really important. So it was kind of one of those things where you get the benefits of heying the built-in resources end support of a label, but at the same time you're still allowed

to do all the things you had

been doing beforehand."

Although the new release of "The Loon" is slated for July 2S, XL label manager Liz Hart says 400 stores across the country already heve the new edition in stock, "We wented to keep [the elbum] commercielly eveileble," she seys, adding that sales have seen a

steady growth from week to

week. To date, the XL edition has sold 5,000 copies, accord-Ing to Nielsen SoundScan. Recause the XI version does not contain any new tracks or extra features. It is being targeted towerd firsttime buyers, "I don't expect [current owners] to want to purchase it again. I just went them to go to shows, tell their friends about it and hopefully people who don't have it are

going to want to buy it," she says. "Thet's probably terrible to say from a business standpoint, but we just want people to heer it."





Real Talk HILLARY CROSLEY hcrosley@billboard.com

function anymore."

As Tepes 'N Tepes worked

out a deal with XL, the band

nertnered with the Coalition

of independent Music Stores

for temporary distribution.

"They were about to do a na-

tional tour and needed rec-

ords in the right stores," CIMS

Black Milk Delivers Detroit's Fresh New Sound

"About Me." built around a Main Ingredient sample loop, by an MC/producer named Black Milk from Detroit. The Motor City is more than a little

Dilla's passings and the violence that seems to follow Eminem and his crew. But fortunately, newbie Black Milk (aka Curtis Cross) is pumping

I have a new favorite song in nervous with Proof's and J freshair into the Midwest's historic hip-hop scene. "I'm a producer first and MC

second," the 22-year-old Black Milk says. "I first got into production around 1999-2000, my

and took a liking to it. Finally, the guy who was A&R for Slum Village's album found me." Working with another pro-

cousins were into production

real big. I hung around them

ducer named Rice, Black Milk went on to produce most of the last two Slum Village albums, "Detroit Deli" and "Slum Village." After folks heard his soulful soundreminiscent of J Dilla-other projects began to roll in. He did a few tracks on Proof's solo project, "Searching for Jerry Garcia," including Curls Wit Da Room " And he also has a few joints on Lloyd Banks' next album, "The Rotten Apple." But right now, Black Milk's most excited about Pharohe Monche's recently leaked single titled "Let's Co."

"My favorite song that I've produced so far is this new Pharobe Monche " Black Milk says. "I've wanted to do something for Pharohe for so long, and people are really anticipating his new project."

duction career aside, he's also a nice MC. Releasing his first album "Popular Demand" through Fat Beats later this year. Black Milk has produced the entire project and already has 14 tracks finished. Gathering buzz from releasing one-off tracks internationally in Europe and Japan, Black Milk's also releas-

Black Milk's successful pro-

ing an EP called "Broken Wax." As for "About Me," the song hasn't been officially releasedit's un for listen at his MySnace page, and Black Milk says he might add it at the end of "Popular Demand '

"I'm going to keep spitting just to prove producers can rap," Black Milk says, "I'm the best of the best on the producing side, but I want people to forget that I'm a producer when I'm thyming,"

CASHING OUT: Cleveland native Ray Cash made his debut with "C.O.D.: Cash on Delivery" last week at No. 8 on Billboard's Top R&B/Hip-Hop Albums chart. Not bad for an MC whose

city's last exciting track was "Thuggish Ruggish Bone" by Bone Thugs-N-Harmony in 1994. Discovered by Sony executive VP/head of A&R Kawann Prather, Cash's album was originally slated for last year but was pushed back. Still, he had a quiet hit in 2005's hilarious single "Sex Appeal," which introduced the bespectacled MC to hiphop's mainstream through hostroll rhymes, proclaiming he

2006 second single "Bumpin' My Music"—featuring Scarface, with the two of them listing the numerous MCs they listened to growing up-is a catchy joint produced by Rick Rock. Midwesterner Cash is a solid MC who actually raps in a day when simply repeating words is, while amusing, far too common,

was "a pimp in my own mind."

Regardless of the delay, his

"I never wanted to be a rapper from the time I was 13. Cash says "It just came on me when I hadn't even been thinking about it. I'm here for a reason . . . I want to be respected."





Bernstein Deals Four Aces

In sports, free agency liberates a player to roam from one team to another when the contract expires. In the music world there is no waiting for a season to conclude as evidenced by upstate New York-based trumpeter/arranger Steven Bernstein, who is taking free agency to a whole different level with four major recording projects all hitting within a week of each other. "It's all Bernstein, all the time," he jokes. "Maybe it's but driming, I haven't put an album out

in a year and a half, and now I guess I've reached critical mass."

The soundtrack to the documentary film "Leonard Cohen: I'm Your Man," with Bernstein serv-

The soundtrack to the documentary time "Leonard Cohen: I'm Your Man," with Bernstein serving as musical director/supervisor, streets July 25 on Verve Forecast. The 2005 live tribute recording at the Sydney Opera House features, among others, Rufus Wainwright, Nick Cave and Laurie Anderson. The backing band is Bernstein's Sex Mobensemble.

On Aug. 1, Bernstein's triplets arrive, including the schlocky-counding but hip recording. "Go Baby Go" (Yerve), part of the "Baby Loves Jaza" series co-produced by the trumpeter and Ropeadope Records owner Andy Blackman Hurwitz. Think." Sesame Street for a future Jazz generation. The group includes vocalist Sharon Jones, keyboardist John Medeski and assophonist Briggan Krauss.

"This was an arranging challenge because there's no fat on it," says Bernstein, who singles out the "Banana Boat Song" re-envisioned with the feel of Miles Davis" "In a Silent Way."

Bernstein for adults blasts off with Sex Mob, his crazed 11-year-old electronic-meets-acoustic group, and its fifth commercially available CD, 'Sexotica' (Thirsty Ear). There are grooves, speeding tempos, snaky chases, instrumental crosscurrents and improvisation meanderings that unpredictably morph from the lyrical to industrial crunch.

In an entirely different vein, Bernstein unveils his 7-year-old big band, Millennial Territory Orchestra, with its debut "MTO Vol. 1" (Sunnyside). It is inspired by Bernstein's musical consulting work on Robert Altman's 1995 film "Kansas City," set in 1934 when so-called territory big bunds travared the Midwase.

suling work on Robert Aitman's 1993 him "Annasa City; set in 1934 when so-cated territory big bands traversed the Midwest.

"I've studied big band music where Duke Ellington is the root as well as funk horn charts from the JBs to the Tower of Power, Bernstein says." But this is so different. I became infatuated withit." He says the instrumentation (guitar, banjo, violin, clar-

has been "missing for 80 years. I wanted to bring it back to life."
With residencies at New York (with Tonica and the Jazz Standard, MTO developed a repertoire that ranges from territory band-era tunes (he swinging "80 yin the 80x1") to contemporary pop (the Beatles" 'CT)

BERNSTEIN

BERNSTEIN

anything," Bernstein says.

inet, horns) and intent (individuals playing with their personalities)



locked the MTO concept for him was Stevie Wonder's Signed, Sealed, Delivered. It is slowed down to a crawl and features guest guitarist Doug Wamble on delicious slide guitar. It knew once I could work Stevie's song into a '20 s blues sound, I could do

It's been a busy year for Bernstein who just returned from the Jewish Culture Festival in Krakow, Poland: has been working with Levon Helm's Woodstock-area band for the past two years; and recently turned down tour offers from Bruce Springsteen, Jav-Z and Garth Hudson.

Bernstein's recipe for success? "I've been in New York for 25 years, and I've worked with a variety of people who have a wide variety of interests," he says. "The root of my musical religion is that I always want my concerts to be consistent with my studio trumpet playing but mixed with that invent-as-you-go out-"look of Don Cherry."





BeatBox

ERRI MASON kmason@billboard.com

Watt Captures Brave New Sounds On Latest Comp

U.K.-based Buzzin' Fly Is a lebel, e compiletion series, e club night, e merchendise line and, for the worldwide fans who escribe to its genre-flouting musical policy, a way of life. Just don't cell it the b-word.

genre-flouting musical policy, a way of life. Just don't cell it the b-word.
"I really hete the word 'brend," Buzzin' Fly founder and president Ben Wett says.
"I try very herd not to use it

these deys because everyone just seems so obsessed with it. I'm interested in just building e really great little record label that hes no egende but just responds to the

times that it lives through." Watt knows a thing or two about capturing zeltgeist. He was the production half of platinum-selling due Everything but the Girl (with singer Trecey Thorn), which shifted from e 10-year career of guiter-driven light jezz to emotive electronic pop on the

landmark 1996 release "Walk-

ing Wounded" (Atlantic). The

pair's retrospective remix col-

lection, released last year, was

titled "Adapt or Die."

On Watt's latest DJ release, "Buzzin' Fly Vol. 3" (Buzzin' Fly), the edaptation is in response to electro-minimalism from Europe, especially Germany—what he calls "the most interesting music that's out these now"

He seys this new music

soulful sounds" that were central to the series' first two instellments "sound a little suburban and dated in some ways."

"I wanted to spend time sifting through everything thet was coming out and try to find the stuff that I could really link together through my own sensibility," Wett edds. "I didn't went to just put out the five hottest trecks from Tiefschwerz, Trentemoller, John Dehibäck, whatever."

Indeed, "Buzzin' Fly Vol. 3"
does more on e single CD
than most DJ comps do in
two or more. All at once, Watt
introduces brave new sounds,
comforts the less adventurous with femiliar soulful underpinnings and grooves
enough to fill a dancefloor.
It's e virtuoso performence,
end Watt is hitting the road
for a five-city North Ameri-

Even though he is inherently adeptive, Watt understands that clubgoers might be a bit stubborn. "With the younger generation, the tendency is to dismantle, to dispense with melody at the expense of energy. And you'll often find that the more melodic stuff is appreciated by a slightly more lone-in-the-

tooth crowd," he says.

cen tour that includes two

nights at New York house

heven Cielo

"So when you play in clubs, you have to look et who's out there; you have to look out and see who's come to see you. And if you see 19-year-oid faces and 45-year-oid faces, you take them on a journey that sults them. You offer them energy and sperseness and minimalism and aggression, end then you offer them beauty and depth, and somehow you try to give it all emeaning."

Buzzin' Fly recently went with Prommer/Ceroline for North American distribution, leaving longtime partner Astralwerks. "Buzzin' Fly Vol. 3" Is the first release under the new deal.

SUMMER PICK: Look no further than the top of Billboard's Club Play chart to find this week's summer song. With its give-peece-achence lyrics, "World, Hold On" might heve ceptured as much of the World Cup spirit es producer Bob Sinclar's last worldwide hit, "Love Generetion" (the official 2006 FIFA theme song). The hopeful record recalls Lighthouse Family's "Free," which was nonular around another less joyous time of International unity: fall 2001.

The trancey Axwell mix eppeers as a bonus track on Sinclar's "Western Dream" (Yellow/Tommy Boy).

Music

'Triunfaré' Latest Immigrant Song

continues to inspire new songs by Latin artists and regional Mexican acts in particular.

The latest high-profile example is "Sé Que Triunfaré" ("1 Will Triumph"), a song written by producer brothers Omar and Adolfo Valenzuela (known as Los Twiins) and Pene Garza. PD for re-

gional Mexican KBUE (La Que Buena) Los Angeles. Envisioned as a sort of brotherhood hymn, the track boasts straight-ahead lyrics ("I'm the one who fixes your car, without having a driver's license/It's me who night after night asks the heavens for an opportunity") intended to stir an emotional response.

Audiences will probably take it seriously because the people behind the song have all witnessed firsthand the trials and tribulations of immigrant life

"The song basically stems from my everyday interaction with the undocumented working community," says Garza. who aside from his work as a radio programmer is an established songwriter who has penned previous tracks touching on immigration

Garza's involvement with "Sé Que Triunfaré" was prompted by radio colleagues and by the Valenzuela brothers, who have worked with some of the market's top acts.

The track was recorded June 28 by a group of prominent regional Mexican artists, including Jenni Rivera, Conjunto Primavera lead singer Tony Meléndez, Tucanes de Tijuana lead singer Mario Quintero, Los Horóscopos

de Durango singers Vicky and Marisol Terrazas and El Chapo. All are contemporary acts with easily recognizable voices-

and all have links to the subject.

"El Chapo was a dishwasher," Garza says. "Marío Quintero crossed the border several times as a wetback. The Horóscopos girls' father had problems with immigration, and (Rivera's father! Don Pedro Rivera crossed the border with his wife, who was pregnant with Jenni at the time. Basically, the artists them-

selves are immigrants who have achieved success in the United Artists participating in 'Se Que Triunfaré' include, from left, EL CHAPO, JENNI RIVERA, TUCANES DE TIJUANA'S MARIO QUINTERO and CONJUNTO PRIMAVERA'S TONY

Fonovisa Records plans to release the track as part of a compilation related to the issue of immigration. There is no release date yet, but the tentative track listing includes Marco Antonio Solis' "Casas de Cartón" ("Cardboard Houses," a song about poverty in Latin America) and Los Horóscopos de Durango's "Adiós a Mi Tierra "

Another duranguense group, Patrulla 81, has also included an immigration-themed song as the title track on its latest album, "Tierra Extraña" (Strange Land), It is No. 29 on the Top Latin Albums chart this issue.

ALTERNATIVE CALLING: The annual Latin Alternative Music Conference (LAMC), to be held Aug. 2-5 in New York, promises an impressive array of performers in what may be the gathering's strongest lineup to date.

> Highlights include Chile's Los Tres, Mexico's electro-pop trio Belanova and Mexican Institute of Sound, Puerto Rico's Calle 13, Venezuela's Los Amigos Invisibles and Argentina's Gustavo Cerati.

Also slated to perform is new Mexican act Allison. The group's self-titled debut has climbed to a surprising No. 2 on Mexico's Amprofon sales chart for the week ending June 25. For a complete list of LAMC panels and performances as well as registration information go to LatinAlternative.com.



Nashville Scene PHYLLIS STARK pstark@billboard.com

Raul Malo A Maverick No More

Let's make one thing clear Raul Malo is no longer the lead singer for the Mayericks

With the July 25 bow of his second solo album, "You're Only Lonely." Malo is firmly putting that chapter of his career behind him

"I have officially and legally resigned from my post. It's over for me and the Mayericks," he says of the critically acclaimed group he fronted

for well over a decade. Malo felt that if he didn't how out of the group now

he'd "never be taken seriously as a solo artist." "I'm proud of the records

we did and what we achieved as a band, but there just comes a time to move on " he says. "They still hound [Paul] McCartney about getting the Beatles back together. It's like, Jesus, how many Beatles have to die before they stop?"

Malo's new album for Sanctuary Records, an eclectic collection of covers, marks the start of a fertile and creative period in his career. He already has a second covers album in the can and plans to record a Christmas project this year. He just wrapped a

new album he produced and co-wrote for Warner Bros. Nashville artist Rick Trevino. Masnubile Male continues to tour nearly nonstop, gulp-

ping, "I have no other markatable skills " When Malo plays gigs in his Nashville hometown, local clubs have taken to billing him as "the Voice," and with good reason Flat-out one of the best singers in the business, Malo showcases his gift to great advantage on the songs he and

producer Peter Asher picked for "You're Only Lonely." They include Etta James' 'At Last." Willie Nelson's "Angel Flying Too Close to the Ground" and Harry Nils-

son's "Remember," along with more unexpected choices like the Ree Gees! "Run to Me" and Randy Newman's "Feels Like Home." The album Includes two versions of the latter song, one a duet with

Martina McBride

The CD's sole new song is a Malo-composed Latin numher "For You" which was included to give the ballad-

heavy album an uptempo lott. The plan for this album was to "make a record that showcased my interpretive vocal stylings," Malo says, im-

mediately mocking his own "cheesy" word choice. The singer was impressed

with veteran producer Asher. "Nothing was left to chance, and nothing got in the way of the vocals," he says of Asher's methods. "He broke everything down to a very minimalist pace, and it was a beautiful way to work."

While he could convincingly sing the phone book, Malo says recording a collection of covers was a challenge for him. "When you're singing your own songs, you can pretty much do whatever the heck you want." he says. "All those years with the Mavericks i never really thought about how I was going to sing a song. I just did it.

"But in this scenario hecause we were doing a lot of famous songs, and songs that meant a lot to people, we really out some time into the arrangements and i put some time into how I was going to approach each song."

His follow-up covers all which Malo recorded with his touring band, is due out early next year. On that project. which he alternately describes as "gorgeous" and "groovy," Malo sings only country standards including "For the Good Times," "Crying Time" and "Cold, Cold Heart."

Despite the subject matter. Malo says, "I wouldn't say it's a country record by today's standards. [Like] with everything I do, it's not that simple. It's country covers done as if Tony Bennett were doing a country album."





Global Pulse EDITED BY TOM FERGUSON (ferguson@eu.billboard.com

Marlango's 'Imperfection' Goes Worldwide

Universal Classics & Jazz Rereleases Jazz-Pop Act's Album

Lennor Watling is best-known outside bernative Spain as the star of such movies as Pedro Almodovar's "Talk to Her." She may soon be known for her music now that "Automatic Imperfection," the second album by Watling's iazz-pop ensemble Marlango, is receiving a global release through Universal Classics & lazz. The album went gold (50,000 units) after it was first issued in Spain in September

Maya Nieto says. The act is booked worldwide through RLM International and published by Warner/Chappell/ Pizza Pop.

U.K. rock quartet Rooster

couldn't wait to get back into

-Howell Hewellon

ROOSTER CROWS: After FERRO'S HIGH HOPES: playing 150 shows in 2005, Italian pop singer Tiziano Ferro's third album "Nessuno è Solo" (EMI Capitol Nisa) is

the studio to record its second making a splash away from album, "Circles and Satellites" (Brightside/Sony BMG).

though a H.S. release date is vet to be confirmed. The band's publishing is through Bluesky Music Publishing, and it is booked by Helter Skelter. -Tom Ferguson

EMI has high hopes for its breakout success after the set



Subterfuge Records and is licensed for international distribution to Universal Music

In May, Marlango was signed directly to Universal Music Spain, During July, Universal Classics & Jazz began rereleasing the album in Europe, Latin America, Japan, Singapore and Australia on Emarcy/Verve. The reissue carries six bonus tracks and a DVD of a live Barcelona performance. Verve is expected to handle the album in the United States

Watling, whose mother was British writes the act's Eng. lish-language lyrics. She fronts a trio that includes Aleiandro Pelayo (piano) and Oscar Ybarra (trumpet/flugelhorn), anamented in the studio by five other musicians for "Automatic Imperfection.

'We are very satisfied with Marlango's first international steps," Universal Music Spain local product manager

the road with a variety of acts from Franz Ferdinand to Robert Plant as well as through its own headlining shows is reflected in the accomplished approach of the album's 12 tracks. It has a stronger melodic edge than Rooster's music division 2005 calf titled dabut socaliet Nick Atkinson says, "I know

this album's better than the last one. We're better musicians, and we've got better Guitarist Luke Potashnick is particularly enthusiastic

about the album's producer. Matt Wallace (Faith No More. Margonst who he cave was at the top of the band's "wish According to the label,

"Rooster" has sold 500,000 units globally, half of those in Britain. "Circles and Satellites" arrived June 19 in Japan and will be issued in the United Kingdom in September/October. An international rollout for "Circles" will follow, al-

was given a simultaneous June 23 release in 44 territories, "This is an album with at least five singles and one that we expect to work for at least a year " says Fabrizio Giannini, GM of EMI Italy's After opening at No. 1 in

Italy, "Nessuno" has charted in various European territorice and has sold 130 000 units in Latin America. It has chifted more than 30 000 copies in Mexico alone, suggesting the public has forgiven his poorly received commentary on the facial hair of local women (Billhoard

The 26-year-old Ferro's 2001 debut "Rosso Relativo" and 2003 sophomore set "111" have each shifted more than 1 million units internationally. Ferro is published by EMI Music Publishing Italy/Nisa, while his touring is handled by Maurizio Salvadori. -Mark Worden



'High School' Rules Popular Acts' Sales Soar While Rock Deflates

had told us at the beginning of 2006 that the Musical" achieved its pole position with virtually best-selling album at the midvear point would no mainstream radio play (although Radio Disney be the soundtrack to "High School Musical," an certainly did its part). What does that say? It original movie made for the Disney Channel, Unlabel Walt Disney Records, But even those staffers, undoubtedly, have been astonished by its success-they just won't edmit it.

Billboard examined the broadstrokes of Nielsen SoundScan's midwar report last issue, but this week we want to examine a few other points THE DEATH OF COOL: While critics and hipsters are all too willing to dismiss artists like "American Idol" champ Carrie Underwood or classical-lite singers like Andrea Bocelli, the public has spoken. They're unhip and they're proud. Both artists landed in the top 10 with sales of more than I million copies each. And just like the stats for the first half of 2005 reveal, a "Now" compilation also makes it into the top 10 in 2005 it was "Now 18." with 1.2 million. This half year. our youth is represented by "Now 21," which has racked up sales of 1.36 million. No album had the sustaining power to land in the top 10 both years running but Kelly Clarkson's "Breakaway" comes close. It was No. 5 in 2005's half-year tally. It only slins to No. 18 for the first half of 2006.

DOCK WHERE ART THOUGH Alternative med sales are down 14 9% from the first half of 2005 That's also reflected in the top 10. (SoundScan does not have a rock genre; the format's sales are divided into alternative and metal categories.) Only one act, Nickelback, squeaks into the top 10 with "All the Right Reasons" coming in at No. 10 with slightly more than 1 million sold, in last year's stats, the top 10 included Green Day, Gwen Stefani (who straddles the alternative line we admit), Coldplay and the Killers. When we look at the Modern Rock chart, which registers radio play, it is loaded with new acts, but clearly few of them are gaining significant sales traction with fans

RASCAL FLATTS: We have one word: Belleve. We can't imagine there are many folks out there who haven't noticed just how popular this trio is-at radio, retail and on the road. Rascal Flatts is the only act to land in the top 20 of the first half of 2005 and 2006 with new studio albums. "Me and My Gang" le 2006'e No. 2 seller at a silver under 2 milion, while last year boasted "Feels Like Today" at the No. 14 spot with a little more than 1 million Eminem is the only other artist to make the top 20 of both half-year charts with separate albums, but his "Curtain Call," which lands at No. 11 for 2006, was

a greatest hits package.

(For more on rap/

R&B half-year figures.

see Rhythm & Blues,

page 46.)

We would have all launhed out loud it someone A FEW MODE THOUGHTS: "High School means, as folks have said for quite some time. TV less, of course, you were working for its releasing. Is the new radio, it can provide extended media exposure that penetrates across demo lines and repeated plays of "High School Musical" on the Disney Channel, plus a fast move to DVD, meant continuous impressions. We'll be watching to see how individual kids from the cast do when their albums start rolling out later this year James Blunt, who lands at No. 4 with "Back to Bedlam." certainly got significant radio airplay, but much of his exposure also came from TV placements. Natasha Bedingfield and Daniel Powter, both of whom got plenty of radio airplay don't show up until No. 55 and No. 59, respectively, on the halfyear tally. Powter's "Bad Day" topped Billboard's Adult Contemporary, Adult Top 40 and Hot Adult Contemporary Tracks charts, which are all based on airplay, while Bedingfield's "Unwritten" the successor to the beloved K-Tel collections of reached No. 2 on the Pop 100 Airplay and Adult Ton 40 charts



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REVIEWS

ses deemed by the review editors to deserve special attention on the basis of musical ment annion Rithmann chart notential

AUGUMS



TOM PETTY Highway Companion Producers: Tom Petty Joff Lynne Mike Camphell American Recordings/ Warner Bros. Release Date: July 25

Tom Petty's new album is a surprisingly moody affair. Showing a growing disillusionment with the promise of freedom, "Highway Companion," Petty's first solo effort in 12 years, is also his most personal and heartfelt to date. Melancholic road anthems like the blues-powered "Saving Grace" and hard-edged "Turn This Car Around" don't stick to the usual scriptthey cast a dark shadow on the Great Wide Open instead of romanticizing it Heartbreakingly sparse, "Square One" may be Petty's most beautiful song ever, while melodic standout "Damaged by Love" offers a bittersweet coda to his '80s classic "Here Comes My Girl." Here's an icon stripped to his emotional core armed with a last-man-standing voice full of loneliness and inner peace. Petty has come a long way, but he's never sounded closer to home.-SP



JURASSIC S Feedback Producers: various Interscope Release Date: July 25 Since 2002's "Power in Numbers," Jurassic 5 has cultivated the

sizable chunk of its fan base outside the barricades of hip-hop, "Work It Out" includes a vocal hook from Dave Matthews and is the group's liveliest yet lunge for spins. For the first time, there are outside producers such as Scott

Storch, covering for the departed DJ Cut Chemist. As a result, "Feedback" is more organic and less cohesive than usual. Storch's Miami-flavored "Brown Girl" sounds like some other (less inventive) group, and the relationship-themed Matthews track may split fans down the middle. "Feedback" is a great argument for the theory of if it ain't broke . . . When J5 gets back to the basics of tag-team rhyming ("Red Hot," "Radio"), its broad. organic bang remains potent.-JV



One Day It Will Please Us to Remember Even This Producer: Jack Douglas Roadrunne Release Date: July 25

With Arthur Kane gone, it's just David Johansen and Sylvain Sylvain from the original glam-ham brat pack, and some cultists may have a problem with "authenticity." But get over it: This first new Dolls album in 32 years is not just a legitimate entry in their catalog, it's a great one. Johansen, apparently having bathed in the fountain of youth, still spits out syllables like a teen with the munchies eating beef lerky. Having acquired decades of wisdom, his new lyrics manage to capture an adult sense of rock'n'roll community one had forgotten could even exist in this, as one title puts it, "Punishing World." Few lyricists are as shrewd as Johansen, making the potential radio/club hit "Dance Like a Monkey" a mocking statement about intelligent design, while "Fishnets & Cigarettes" pungently evokes the sexy recklessness of the youthquake the Dolls facilitated in the early '70s -WP

ALBUMS

HIP-HOP PHARRELL WILLIAMS In My Mind

Producer: Pharrell Williams Star Trak/Interscone Delease Date: hily 25 Pharrell Williams fully

license on this 1S-track solo debut "In My Mind," split almost evenly between rap and R&B. But the Neptunes' hitmaker proves he is more believable as a producer or quest than as a starring attraction. It is easy to imagine more capable artists draped over the album's jazzy arrangements and intense drum sequences: Nas would flow flawlessly on You Can Do It Too," for example. And the actual quest rappers-including Jay-Z ("Young Girl/I Really Like You") and Snoop Dogg ("That Girl")-rhyme effortlessly while Williams struggles with his timing and delivery. He is creative in some places ("How Does It Feel?") but his beats are simply more alluring than his often inscrutable lyrics. While he is certainly an innovative producer, that originality fails to translate

on "In My Mind."-CH POP

EDIE BRICKELL & NEW BOHEMIANS Stranger Things Producers: Bryce Goggin, Edie Brickell, New Bohemians Fantasy/Concord Release Date: July 2S Edie Brickell's enormously underrated "Volcano, released two years ago. marked an exciting departure even though it was not a hit album. Now. the singer/songwriter attempts to recapture the past by reuniting with the New Bohemians, the band behind her 1988 calling card "What I Am." One can hear that these old friends are having a lot of fun, but "Stranger Things" turns out to be excruciatingly unproduced. While Volcano" sparkled with acoustic quitars and lush licks courtesy of Charlie Seyton here the musicians simply iam without ever creating mood. Loose. jazzed-up garage improvs with '80s rock guitars and

percussion leave little room

for Brickell to breathe real life into her escapist. nature-loving tales. With the right production, songs like the catchy title track or the outdoor reverie "Buffalo Ghost" could have been magical.-SP

SCRITTI POLITTI White Bread Black Beer Producer: Green Gartside Nonesuch

Release Date: July 2S Green Gartsiue, Scritti Politti, is such a musical chameleon that he's hard to follow, though his release schedule has included gaps of 11 and now seven years between new albums. The band's U.K. punk-era beginnings mutated into synth-nonnerfection in the 'RO's After a long hiatus, 1999's "Anomie & Bonhomie" blended hip-hop with Gartside's fluffy vocal harmonies. Now we get 14 tracks recorded solo in Gartside's Wales apartment; perhaps the first pure Scritti Politti album, "The Boom Boom Bap" is a smoothly textured ode to Gartside's beloved hip-hop, but its sparse arrangement is a better hint of what's to come. Gartside gets playful with melody and structure, resulting in such variegated efforts as Robin Hood" and the haunting onic "Dr Abernathy." The chameleon has come home and still sounds like no one else.-TC

You're Only Lonely Producer Peter Asher Sanctuary Release Date: July 25 The title song by J.D. Souther is so derivative of "Only the Lonely" that Roy Orbison and Joe Melson should get co-writing credits: there are two versions of Randy Newman's "Feels Like Home" (one pop, one a country duet with Martina McBride); production is by Peter Asher. Yes, for his second solo set, Malo has made a '70s Linda Ronstadt alhum While his 2001 solo debut "Today" showed the former Mayericks leader to

be an artist of courage and

imagination, this is a tepid

organ pulsations on Willie

fallback. Among the few

pluses are the ghostly

RAUL MALO

Nelson's "Angel Flying Too Close to the Ground," and Ron Sexsmith's "Secret Heart," which has at least not been done to death But aside from the one original couwrite the rhythmically alive "For You," Malo doesn't bring much depth or passion to Don Everly's "So Sad" or the Bee Gees' "Run to Me." A sleepwalking version of now-overexposed "At Last" is particularly disappointing as Malo does not embrace the song's dramatic challenge.-WR

LATIN LENINE Lenine Producers: various

Six Degrees Release Date: July 2S Brazilian singer/ songwriter Lenine belongs to the new generation of MPR (Brazilian popular music), which he infuses with electronica, funk, soul, rap

and most anything he can think of His first album released in the United States is a compilation of hits from his three Brazillan releases, designed as an introduction to U.S. fans who may also know the name Lenine from tracks penned for stars like Sergio Mendes and Milton Nascimento While Lenine's pedigree and fusions are often lauded, his melodies make him truly appealing. Songs range from the lilting "Nem o Sol, Nem a Lua, Nem Fu" to the catchy almost-rock'n'roll of "Lavadeira Do Rio" to the sultry of "Rosebud" and the melancholia of "Distantes Demais" This is sophisticated world music but should appeal to all kinds of listeners -/ C

DAVID ROLAS

MI Mundo Producers: various Fonovisa Release Date: July 25

Rapper David third album is more Rapper David Rolas' aggressive than his previous efforts. It is also more far-reaching, billingual and contains collaborations with the likes of Sport v Loco and Rogelio Martínez Bicultural Rolas is proud of his West Coast roots, but

ESHMORES.



JESSE McCARTNEY Right Where You Want Me (3:06) Producers: Adam Watts, Andy Dodd Writers: A. Dodd. A. Watts D. Lobel. J McCartney

Publishers: various Hollywood

Jesse McCartney puts his pretty-boy pout to good effect on "Right Where You Want Me," a jangly pop-rock insta-hit that is destined to steamroll the top 40 airwayes in one hot summer second. The song adds a bit of edge to previous efforts along with a falsetto refrain and a singalong chorus that somewhat conjures heyday 'N Sync. Meanwhile, Hollywood is leaving no promotional stone unturned linking the "Reautiful Soul' singer with Yahoo AOL MTV Nickelodeon even an ABC Family concert special. No question, it's all systems go for McCartney. Here he makes hitmaking seem simple.-CT



RED HOT CHILI PEPPERS Tell Me Baby (4:07) Producer: Rick Rubin Writers: Red Hot Chili Penners Publisher: Moebetoblame, BMI Warner Bros

As the unstoppable "Dani California" continues its run on rock radio, the Peppers unleash a sun-drenched, bass-heavy cut from "Stadium Arcadium." Bringing back the funk, "Tell Me Baby" is driven by Flea's bass-slapping salvos and gushes a catchy pop chorus over a crisp feel-good shuffle It's a classic funk-rocker, featuring one of Anthony Kiedis' madcap raps ("Chitty, chitty baby/When your nose is in the nitty gritty/What a pity"). Über-guitarist John Frusciante takes a back seat, yet still moves from Motown to metal to Hendriy like a spaced-out lukeboy. "Tell Me" lacks the rock power of "Dani," but overflows with melody and energy and is closer to the Peppers' hard-grooving core.-SP

REVIEWS

don't need to bear it stated track after track. The album vacillates between depth and sheer fun, with the sound of gunshots alternating with comedic skits. It's just one of many twists, including the accordion of quest artist Homero Vela on "Mi Mundo " the crunchy cumbia beat of "Morena. the acoustic/Spanish guitar of "La Lección," the sheer glee of "Bienvenidos al Oesto" (with Akwid) and the R&B edges of "Junto a Ti."-LC

FOLK

LINDA RONSTADT WITH ANNSAVOY Adleu False Heart Producer: Steve Buckingham Vanguard

Release Date: July 25 Ronstact and out together on the Grammy Award-nominated Cajun album "Evangeline Made." This time around, they've combined with such players as Sam Bush, Dirk Powell Stuart Duncan Joel Savoy, Byron House and Sam Brouseard to track a project that's more a pure folk-roots album than a specifically Acadian effort. Songs range from Richard Thompson's Burn's Supper" to Bill Monroe's bluegrass nugget The One I Love Is Gone to the Caiun waltz Tournes, Tournes Bébé Créple" and a lovely cover of the Left Banke's "Walk Away Renee." Given the quality of musicianship involved, if this CD were anything short of extraordinary it would be a disappointment, Luckily, "Adjeu False Heart" is a special album: a moving collection of essential folk tunes, forged via a meeting of gifted musicians and equally

adept songwriters.-PVV

WORLD AZAM ALI

Elysium for the Brave Producers: Azam Ali. Carmen Rizzo Six Degrees Release Date: July 2S "Elysium for the Brave" is Ali's second solo project, the follow-up to her stunning 2002 solo debut. "Portals of Grace." The new set is a gripping fusion of electronica, traditional Middle Eastern instruments such as frame drum and ney flute, and Ali's exquisite voice. Most material is sung in English, a first for Ali. which adds to the rich exoticism that always characterizes her work Begin with the sublime groove of "Spring Arrives," which pulls Ali's influences into sharp focus. The nine songs here unfold like the netals of a rare perfumed flower making the most of the uncanny synergy between Middle Eastern music and electronica. Ali's

collective unconscious. simultaneously new and ancient -PVV NEW & NOTEWORTHY TAPES 'N TAPES

voice, one of the most

seems to rise from the

evocative in modern music,

The Loon Producer: Erik Appelwick XL Recordings Release Date: July 25

After self-releasing "The Loon" last November, Minneapolis quartet Tapes 'N Tapes have skyrocketed to indie rock's Next Big Thing status. thanks in part to a blogfueled buzz and an album that actually lives up to the hype. The group has managed to harness obvious Pixies/Pavement influences into a tight package, best heard on opener "Just Drums" and first single "Insistor," which is as brilliantly unperving as

it is catchy Elsewhere the

stripped-down "Omaha" shows the hand's adeptness with scant drumming and off-kilter harmonies. On first listen, "The Loon" is not as

immediate as several key tracks are individually. But after further study, the pieces eventually fall into place and it becomes clear that this foursome has a solid debut on its hands and, at this rate, a very promising future.-JM

GOSDEL

THE MIKE BOWLING GROUP Graceland Producer: Mike Bowling Daywind Records Release Date: June 27 Bowling is a Southern gospel music veteran who has spent time with the LeFevres the New Hinsons and the Perrys. After a successful season as a solo act, he's put together a new group, with his brother Jeff, Jeff's wife Kim and their cousin Karen Parker Bowling has a warm, nowerful voice that shines on this

collection, but I he graciously lets other members ADDITIONAL REVIEWS: share lead vocal duties The Sleeny The result is a potent disc that combines Southern gospel and country influences

buoyant anthem while "There is Power in the Name of Jesus" is a gorgeous ballad that could be a hit on multiple Christian radio formats On the Karen Harding-penned title cut. the group conjures a cool swampy vibe, thanks to creative lyrics and an appearance from the lordanaires - DFP

"Mercy and

Grace" is a

SINGLES

DANIC! AT THE DISCO BUT It's Better If You Do (3:25) Producers: Matt Squire Panic! at the Disco Writer: Panic! at the Disco Publisher: Sweet Chin. ASCAP

With visions of disco dancers still swirling in our heads from summer sleeper hit "I Write Sins Not Tragedies," Panic! at the Disco has every intention of holding us in its spell. Without missing a beat. But It's Better If You Do" graciously picks up where Sins" left off its bouncy. lovelorn lyrics-ah, emoand delirious carnival-like mix of drums and synths will surely whip fans into a writhing, sweaty mess on the dancefloor. Fueled by a sold-out tour and a flashy hurlesque video that has quickly become a mainstay on MTV's "TRI " "Retter" should easily catapult Panic! into the stratosphere and leave listeners wanting more -KK

THE VERONICAS When It All Salls Apart (3:13) Producers: Inch Alexander Billy Steinberg Writers: J. Alexander B. Steinberg, J. Orgliasso, L. Orgliasso

Publishers: various Sire/Warner Bros. At home in Australia,

unstoppable with five top 10 smasheroos, including new U.S. single "When It All Falls Apart," an utter harmonic delight. Identical twins Lisa Marie and Jessica Louise Orgliasso are giving it their best shot, touring across the United States this summer, following previous outlings with Ashlee Simpson, the Click Five, Ryan Cabrera and the Jonas Brothers. These young ladies are the real deal with a catchall song that merits chart triumph -CT

COUNTRY **HEARTLAND I Loved Her** First (3:30)

Producer: Walt Aldridge Writers: W. Aldridge. E. Park Publishers: various Lofton Creek You might think you have "I Loved Her First" all figured out after the first few lines, but then it throws a delightful curve. As you listen to lead vocalist Jason Albert sing about a couple dancing, you initially think it's a guy watching his ex-girlfriend. Then as the song progresses, you realize it's a father watching his daughter. Penned by Walt Aldridge and Elliot Park, it's a beautifully written tearierker that will hit home with dade everywhere who can't believe their little girls have grown up so soon Albert's wonderful vocal performance wrings every drop of emotion from the tender lyric. This talented band hails from Huntsville. Ala., and makes its national bow with this terrific single. It has major hit slapped across every

acclaim to the national spotlight.-DEP CHINGY FEATURING

note and should take

these boys from regional

TYPESE Dullin' Ma Back /X-27\ Producers: Jermaine Dupri LROC Writers: J. Dupri, J. Phillips, H. Bailey, B. Morgan, / Pastorious Publishers: Universal MCA/ Jaco Pastorious, ASCAP Slot-A-Lot/Capitol Sans the Ludacris/ Disturbing Tha Peace affiliation, Chingy's 2004 album, "Powerballin" pretty much tanked. The St. Louis rapper will attempt to regain his status (remember his No. 2 hit "Right Thurr"?) with third disc "Hoodstar" due in September, Lead single Pullin' Me Back," featuring charismatic crooner Tyrese, is a smart move, it aims straight for the ladies and has a likable hookright up Chingy's alley. We'll excuse his nasal

Dupri are right on the money with this cut.-CH DISTURBED Land of

rhymes; he and Jermaine

Confusion (4:49) Producers: Johnny K, Disturbed Writers: T. Banks, P. Collins, M. Rutherford

Dublishers: various Reprise

Disturbed has spruced up Genesis' 1986 hit "Land of Confusion" with a modern coat of hard rock to good effect. The more you listen to the lyric about global unrest (sadly, even more accurate all these years later), the more sense it makes for a group of Disturbed's ilk to revise it. The band left the original pretty much intact, giving the guitars more attitude with some distortion and Dan Donegan throwing in a solo without going over the ton Most listeners probably won't realize it's not Genesis performing the song until they hear David Draiman's voice, his grittier style well-suited to the words. The novelty and familiarity of "Land of Confusion" will give it an easy lift on the charts, but Disturbed making it cool for the rock crowd will keen it there -CLT

NATALIE GRANT The Real Me (4:31)

Producer: Bernie Herms Writer: N. Grant Publisher: Nat in the Hat, ASCAP Curh

Christian-turned-AC supertalent Natalie Grant is on the cusp of becoming a mainstream star, thanks to current album "Awaken," which is replete with universal themes concurrent with the latter format's need to sniff out new talent to revamp its identity. First, Grant is a world-class singer, giving AC the ballads it needs to connect with grown-up listeners; and second, this song is just lovely in its vulnerable message of recognizing the magic inside all of us. "The Real Me " which she wrote is already charting at the format so no hard sell is necessary, but Grant deserves to catapult to format staple status. She's done her job and has all the tools ready to hammer home. Will she ultimately he another champ at satellite radio that

terrestrial didn't get? This

will be the telling

moment.-CT

国首氏の日内の基金の出口の別を書 EDITED BY JONATHAN COHEN (ALBUMS) AND

CHUCK TAYLOR (SINGLES) Hope, Katy Kroll, Jill Menze, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christe L. Titus, Philip Van Vieck, Jeff Vrabel DICK at A new release predicted to bit the top half of

chart in the corresponding format

CRITICS' CHOICE *: A new release, regardless of chart potential, highly recommended for musical merit. All elbums commercially available in the United

Jonethan Cohen and singles review conies to Church Taylor (both et Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the eppropriete bureeus



Billboord CHARTS



RECORD HOLDER



Over the Counter GEOFF MAYFIELD gmayfield@billboard.com

Sony BMG Reaches Weird Turn: 'Now' Leads Pack

lust when I was convinced that the music industry of the new millennium could become no more dramatic came news that a European court had ruled against the 2004 merger of Sony Music and RMG

Cuesa I had always assumed that you only get "do overs" in children's games like kickball or hide-and-seek. Apparently the European Court of First Instance in Luxembourg, acting on the challenge made by Impala, a Brusselsbased trade group of independent labels and publishers, has other ideas (Billboard, July 22).

The ruling that overturned Furgrean Commission (EC) approval of the merger that created Sony BMG Music adds yet another twist to the odd saga that began in November 2003, when Sony Music and BMG announced their intent to partner

The union of two companies with such different cultures always felt like a shotgun wedding, minus the pregnancy. But where such weddings at least start in passion, the dance that brought these two together felt more like a response to perfunctory needs, resembling the dynamic of an arranged marriage.

Fact is since 1998, when Universal Music Group became the world's largest

music company through its acquisition of rival PolyGram—with barely a regulatory hitch from either the Federal Trade Commission or the EC-each of the remaining four major music conglomerates felt pressure to expand through merger or takeover. Those pressures have only increased since 2001. when album sales began to lag

With thousands of lavoffs already effected to create Sony BMG, what happens if Europe's blessing does not happen this second time around? Will Don Jenner and Michele Anthony be called back to 550 Madison Ave.? Will BMC's West Coast staff have to move

from Canta Monica back to Bayarly Hills? Unchartered waters indeed Vet amost as I tru to be and as often as I've read Impala's assertions, I still

have trouble figuring out how consolidation hurts independent competitors. especially since Sony BMG Music's II S market chare has turned out to be smaller than the combined shares those companies rang before the merger.

Prior to the wedding, Nielsen Sound-Scan put the combined assets of Sony and RMC at 31 27% in 2002 and 30 14% in 2003. But the newly formed Sony BMG Music slipped to 29,82% in 2004 and dipped again to 24.83% last year.

In that same time frame, SoundScan shows independently distributed albums growing. Indies hovered around 13,5% in 2002 and 2003, and slipped to 13.41% in 2004, but 2005 saw the sector grow to 18.32%. If you add major-distributed but independently owned labels like Buena Vista Music Group, Curb, Rounder and Razor & Tie to the mix the indie share looks even more vibrant

When six majors became five and later four cute to artist rosters and nonrolls meant independents suddenly had access to acts with developed fan bases as well as experienced music executives to enhance their teams

Given those potential resources and the numbers that have played out in the United States since BMG and Sony got hitched, I would imagine indie la-

bels might be tempted to encourage, rather than thwart. further consolidation among the majore

IN THE 'NOW': The No. 1 bow by hits compilation "Now 22" makes The Billboard 200 look healthier than it did a week ago, when a posthumous Johnny Cash album led the page with 88,000 sold. But al-

> -24 EM 24.0%

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738,000 -54.0%

398,000 copies, it offers little relief from summer doldrums for traditional music stores and chains

The multilabel series' latest edition. which includes Rihanna, the Fray, Kelly Clarkson and Sean Paul among its 20 songs, saw 83% of first-week sales come from mass merchants like Wal-Mart and Target. That's consistent with recent behavior. Each edition since "Now 18" has had at least 79% of opening sales come from department stores. Since July 2002, when mass merchants logged 66% of the start for "Now 10." none has seen the sector own less than 71% of first much cales

This becomes the ninth "Now" to reach No. 1 and the 10th to start with at least 350,000 copies.



Market Watch A Weekly National Music Salas Report Weekly Unit Sales Year-To-Date

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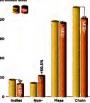


For week enting July 16, 2006. Figures are rounted.

Complied from a national servatio of retail along and rack.

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rock band Muse breaks into top half of chart for first time as fourth album bows with 48,000.

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BRAD PAISLEY

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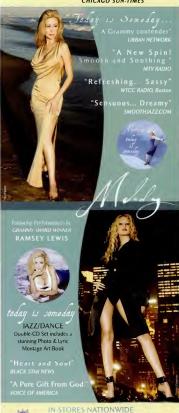
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21	24	24		MOVE ALONG The All-American Rejects HENDRIN WHELER LETTER! © COUNTY MICHELET ALONG THE ALO		15
0	35	34		U AND DAT J SMITH JO STEVERS JI IN SMITH A HALLEVERAMIK SURRUSS) E-40 Featuring T-Pain & Kandi Girl J SMICH JO STEVERS JI IN SMITH A HALLEVERAMIK SURRUSS O SICK MID IT RME PERMISE		22
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0	37	50		GREATEST SEXY LOVE Ne-Yo GAINER/AMPPLAY STANDARD & SAMPLE HUMANSON A CHASCH G. SCY (ANYOLAS)		24
60	100	DOGT	ī	WAITING ON THE WORLD TO CHANGE John Mayor		25
08	26	29	i	SAVIN' MF Nickelback		18
0		32	M	BLACK HORSE & THE CHERRY TREE KT Turnstell		20
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34	30	21		STARS ARE BLIND Paris Hitton FEARINGS SOLDHOW IF GARREN'S SOLDHOW IN MICCARDIN) 00 MARKET BROS		16
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37	39	35		SUMMERTIME Kenny Chesney B CANNOR & CHESNEY (5 MECHANIC MISSINAR) B BASE B SANDER OF STREET (5 MECHANIC MISSINAR)		34
38	38	33		A PUBLIC AFFAIR Jessica Simpson LIMINGE U SMYSON LAISTING REPSTIN 5 ANTENS L BANCANG LO LIMINGE R ASHERRO S SMYSON @ FPC		35
30	27	14	O	DO I MAKE YOU PROUD Taylor Hicks		1
40	40	35		WALK AWAY RIMADA C KREINADIK E ORDERANDI IC KREINADIK E MAIDA K ORDERANDIK CLARKSONI B RICATMIS		12
41	41	37		MISS MURDER AFI JHIN LINE 9 THE EVEL HIGHSCORE		24
0	47	54		IF YOU'RE COING THROUGH HELL (REFORE THE DEVIL EVEN KNOWS) Rodney Atkins		42
43	42	45		DOING TOO MUCH Paula DeAnda Featuring Baby Bash H RESE I FOREZ REPORTED AND A SECTION OF		41
0	55	63	13	PULLIN' ME BACK Chingy Facturing Tyrese		4
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40	43	45		WHAT HURTS THE MOST Rescal Flatts		6
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0	44	43		LEAVE THE PIECES The Weekers		41
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2	TITLE PROCEER (SOMEWHITER)	Artin SIPRINT / PRONDTION LASS.
	DON'T FORGET TO REMEMBER ME M BRICHT (M RRIES & COVELAS), A COVELAS),	Carria Underwood
	HUSTLIN' THE RUNNERS IN HOREPTS A WARR, J MCKSOR, B C CARTER, J JERKINS)	Rick Rose OG SUP-N-SUGE DET JAM 10 AM
	BRAND NEW GIRLFRIEND	Steve Hotel
	WHAT YOU KNOW DUTCOMP IC HARRIS A DAYS C MAYTELD I, HUTSOR O KATHAWAY	GO GRAND HUSTLE-ATLANTI
	CRAZY BITCH ENCLOSEM FLOTS HOPE CARLY CLTDDGLK RELSONS	Buckcham © CLEVER SCHOOLAY
	MAKEDAMNSURE (satisfied (face) \$40x (preser)	Taking Back Sundar @ www.en.tm;
	WHEN THE STARS GO BLUE	Tim McGrax
	CALL ON ME JOSPH J JACKSON JAMY JAM TILLYIS LI GUPNI J AUSTRIJ PHILLPS.C NA	Janet & Nait
	ANIMAL I HAVE BECOME	Three Days Grace
	BREATHE (2 AM)	Anna Nafici
	I KNOW YOU SEE IT Yung Joc Feeture	ng Brandy 'Ms. B.' Hambriel
	LIFE AIN'T ALWAYS BEAUTIFUL	Gary Alias @ MCA MISHVILL
	STAY WITH YOU GRALLINGS BALLINGS	Goo Goo Dolle
	HOW TO SAVE A LIFE	The Frag
	BRING IT ON HOME WERKPERCH LITTLE WESTON OF MIRKPATRICE GREEK TH BECAU	Little Big Town
	CHASING CARS	Snow Patro
	EVERY TIME I HEAR YOUR NAME	Keith Anderson

	CHASING CARS JULE IS LIGHTEDOWN CONNOLLY PRINTSON JOURNAY T SMPSONI	Snow Patrol © POCYDON AMM/INTERSCOPE	
	EVERY TIME I HEAR YOUR NAME	Keith Anderson	
	LAST DAY OF MY LIFE FROGERS (FVISSAIL TRYIN)	Phil Vassar ARSIA MASPILLE	
	LET U GO W MARTIN DA LUKE (A PANGEL M MARTIN L BOTTWILD) 6 PLA	Ashley Parker Angal	•
ı	SCOTTY DOESN'T KNOW S RESUME IS TADAMS, C & SAMED B J M CLOUTWAREN FOLFORDS	Lustra © xter	
ſ	WOULD YOU GO WITH ME FROSERS IS CAMPLE SHORRELY	Josh Turner B MEX MAJENNELS	
	GETTIN' SOME BELL (B BELL R GUYTA SHAWA GOODER S JORDAN)	Shawrina 66 OTFICEF JAM 10,MG	
	PUT YOUR RECORDS ON S CHRISANTHOU IS B TAX. J 1854 S CHRISANTHOU	Corinne Bailey Raa @ CAPITOL	
	DJ PLAY A LOVE SONG POLIDIE DA DON S GARRETT I J. JONES S GARRETT J L PERFO	a Foxx Feeluring Twista	
	NOT READY TO MAKE NICE R ROBIN & ROBINSON MARROWS IN MARKS D WILSON	Diste Chicks © courses	
ì	SEXYBACK THIRD, AND J THIRD FILES DANSE OF THIRD SERVICES	Justin Timberlake	
ľ	SWING FROORS IC STAPLETER FROCERS)	Trace Adkins G CAPTIOL (SASHWLLE)	
	WHEN YOU'RE MAD 5 MAYLON (S. SMITHLS TANLON)	Ne-Yo	
	IS IT ANY WONDER?	Keane © HTERSCOPE	
	STEADY, AS SHE GOES J WHITE & BEISON IS BEISON ANTE III)	The Recontains	
	COMING UNDONE / Davis tel Matrix (SON), Delegites (FOCK (LEDBARDS))	Korn Ø vilgn	
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9	IN HERE (1 MICH AND STAFF IN CITYMODIA)	Jason Alde © troize t
	SAMPATE NO IS SMITH M S ERIKSEN TE HERMARSEN)	Mario Vazqu @ Abstica
ğ	CAN'T LET GO M BATSON IN HAMILTONIM BATSON)	Anthony Hamits 6 so so servos
	B HOWS'S PRINCER B HOWESP	⊕ LIMVERSAL FE?US

NO 'WAITING' FOR NEW MAYER SONG John Mayer claims the highest Billfor "Daughters" in March 2005.

board Hot 100 entry of his career as "Waiting On the World to Change" takes Hot Shot Debut at No. 25. The entry is fueled by a No. 11 start on Hot Digital Songs with 39,500 downloads scanned in its first week-his prior best being No. 12 (with 21,000)

Toby Keth 55

BETWEEN THE BULLETS SILVION



At radio, "Waiting" makes its strongest strides on the Adult Top 40 chart where the track jumps 17-15 in its fourth week and is only the second song this year to reach the top 15 in that short a time frame. -Silvio Pietroluo

57 61 A LITTLE TOO LATE



ME & U

10 PROMISCUOUS NELLY FUNDED FAST THREE 17 IT'S GOIN' DOWN

IT'S GOIN' DOWN
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UNFAITHFUL
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DOE 18 MET

DEJA VU SETDICE PLAT JANA (COLUM DO IT TO IT

9 BOSSY MUSTER TORN

LETONA (CAPITOL) 14 WHY YOU WANNA 14 U AND DAT

SHOULDER LEAN

DO IT TO IT

CHESIN (SIO NUST CARTO)

HIPS DON'T LIE

BANDARIE WINDED AND (PIC)

CRAZY

OWNER TOO GOOWNAD DIVE IT UP TO ME

HIPS OF CHESING ON CHESING

RIDIN

RIDIN

SERVICES ON CHESING ON CHESING

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BAND OF CHESING ON C

E-40 FEEL TAME & EARD DRILL (SICK WID IT SIVE. I WRITE SINS NOT TRAGEDIES

HOT 100 AIRPLAY

D	П			V.	,			$\mathbf{L}\mathbf{M}$
1		Ai	DULT TOP 40		A			DULT ONTEMPO
H	THE REAL PROPERTY.	DATE OF CAST	TITLE ANTET (MPRINT PROMOTION LABEL) SLACK HORSE & THE CHERRY TRI	PRESECT	HI THE	MICE	DICH	TITLE
1	1	20	MANUAL AT TEMPTIALS (KELENILESS WASH)		U	1	20	DENIES CANEL POSTER (RIADI
2	2	23	SAVIN' ME WEXELINEX (ECHORUMETA) E.M.S.		0	2	20	UNWRITTEN
3	3	32	UNWRITTEN AVADRA SESROPELD (EPC)	th	3	3	40	YOU'RE BEAUTIFUL
0	5	37	OVER MY HEAD (CABLE CAR)	-	4	5	58	VOU AND ME
0	8	13	DANI CALIFORNIA RED HOT CHEL PEPPERS (ANTHER BROS.)	100	5	4	40	BECAUSE OF YOU
6	4	43	BAD DAY DANIEL POWTER (WARNER BEOS)		0	7	17	WHAT'S LEFT OF ME
7	8	28	WALK AWAY KELLI CLARKEDE (RCARNO)	垃	7	6	31	NOS THOMAS ME CON AT ANT
8	7	15	STAY WITH VOU	th			27	SAVE THE LAST DAY

		21	THE FRAY (CPIC)	100
0	8	13	DANI CALIFORNIA RED HOT CHILI PEPPERS (ANTHER BAGS)	188
6	4	43	BAD DAY DAMEL POWTER (WARNER BROS)	W
7	8	28	WALK AWAY KELLT CLARKEDI (FCL/RND)	立
	7	15	STAY WITH VOU	立
0	8	9	CRAZY SMALE SANLEY (DOWNTON'S LASS)	m
0	10	25	UPSIDE DOWN JACK JOHNSON INFOSMINE TOWNSHIPS, REPUBLIC:	
11	11	35	EVER THE SAME 800 THOMAS (MILIGINA WILLIAMING)	垃
12	13	14	HIGH JAMES BURN (CUSTANO) ATLANTIC)	M
13	12	17	THE REAL THING SO MICE (PLE RING)	ŵ
0	14	10	THE RIDDLE FIVE FOR PICKETING (VALUE OCCUPIED)	В
0	17	4	WAITING ON THE WORLD TO CHANGE	立
0	16	11	MOVE ALONG THE ALL AMERICAN REJECTS COOL-GUISE-RETERSCOPE	M
0	15	14	WHAT'S LEFT OF ME	
18	16	12	HIPS DON'T LIE	
0	20	12	HATE ME BUSE OCTOBER CONVENERAL MOTOWNS	

19 17 508 21 7 WHAT HURTS THE MOST IS IT ANY WONDERS 23 7 25 8 WHERE'D YOU GO you ment not required shown shows

22 12 22 12 MAT REASET LABOR TO A STATE OF THE STA

4	5	58	LININGS GIFFES	
5	4	40	BECAUSE OF YOU	
0	7	17	WHAT'S LEFT OF ME	
7	6	31	EVER THE SAME	
	8	27	SAVE THE LAST DANCE FOR ME	
0	12	23	WHO SAYS YOU CAN'T GO HOME	白
Ö	10	23	WHEN DID YOU FALL (IN LOVE WITH ME)	t
11	9	12	LIKE WE NEVER LOVED AT ALL	n
12	11	29	MAKING MEMORIES OF US	
0	13	8	THE RIDDLE	-
Ø	15	11	BLACK HORSE & THE CHERRY TREE	n
Ö	16	12	WHAT HURTS THE MOST	台
18	14	ā	DO I MAKE YOU PROUD	
0	18	13	SO LONG SELF	ú
0	19	15	CRAZY IN LOVE	
19	17	16	THE REAL THING	拉
0	20	17	WALK AWAY	
0	21	12	LOVE WILL COME BACK	
0	22	5	FREE 204 8(CASS (8103)	
0	24	5	I CALL IT LOVE USBS: NIDBS: 45: A40 10,849)	
0	23	10	UPSIDE DOWN	
0	26	13	OVER MY HEAD (CABLE CAR)	

EMPORARY

19 10 OVER MY HEAD (CABLE CAR) 19 13 OVER MY HEAD (CABLE CAR) 15 15 OWER MY HEAD (CABLE CAR) 15 15 OWER MY HEAD (CABLE CAR) 25 16 ENOUGH CRYIN 26 13 LOOF FAIR SOSSICE (METROSPO) 26 20 OWERT A BOOK TO THE MAN 27 OWERT AND THE MAN 28 20 OWERT AND THE MAN 28 20 OWERT AND THE MAN 28 20 OWERT AND THE MAN 29 OWERT AND THE MAN 20 23 13 WHAT'S LEFT OF ME NICE LICENT AND COUNTS. 22 33 UNWRITTEN 22 30 UNWRITTEN DJ PLAY A LOVE SONG S LEAVE THE PIECES

29 6 CALL ON ME

JAMES O GUAT COMMISSION JAMES OF GUAT COMMISSION OF

18 BAYIN' ME

BIORLIAGE IND MONWELL TOURS

27 TEMPERATURE

BIAN MAL AND MILENTINO

12 DON'T FORGET TO REMEMBER ME SUMMERTIME

F YOU'RE COME THROUGH HELL (SERVINE THE COME ENDS OF MOVE ALONG
THE ALL AMERICAN RELECTS INTO AND AND THE ALL AMERICAN RELECTS INTO AND AND THE CHERRY TREE
TO THE ALL AMERICAN THE CHERRY TREE
TO THE ALL AMERICAN THE CHERRY TREE

I LOVE MY B****

SEXYBACK ANTI-20%
WALK CAMERO COLUMN

ME AND MY GANG

33 15 DANI CALIFORNIA

þ)(Н	OT DIGITAL SO	NG	iS	*								
ĺ	LAST	BY COLD	TITLE	CONT.	Man water	1 T	TIO M	TITLE ARRET IMPRINT / PROMOTION LARGE) DO LET TO LET	CONT.	PRE	PARTY	CON CORE	TITLE ANDST (APPRINT / PROMOTION CARE() MS. NEW BOOTY	C. Belley
_	1	10	PROMISCUOUS		27	21	54	WHERE'D YOU GO		52	45	15	WHEN THE STARS GO BLUE	
	3	6	HIPS DON'T LIE SWARD FREE WIGLEF AME (FPC) BUTTONS		28	25	3	A PUBLIC AFFAIR		3	56	8	STAY WITH YOU SOO SOUR OWNERS SHOOL	
1	8	10	METHODOLS FOR SHOP DOES HAMPITEDCOPE. AIN'T NO OTHER MAN. DORSTOR ADDLESS A CC & FORE.		30	33	4	DEFINE RIMEL CAPUSHT EPG		55	53	7 32	EVERYTIME WE TOUCH	E
	5	7	LIFE IS A HIGHWAY		31		34	UNWRITTEN RAFASHA BESTREFELD (EP.C)	12	56	37	6	SINGLE MATERIA SECREPTELD (CPIC)	
	7 8	20	OVER MY HEAD (CASLE CAR) DE PART (CPG) UNFAITHFUL ENMAN (SPECE ANY SOUND)	8	32	29 :	27	TEMPERATURE BIAN PAIR, VINETUALTO WHAT TO P ME		96	66	2	of 100 for county frequency and defende the color, color promot accounty accounts. SUIDOENLY I SEE	ï
	6	9	ME & U CASSIC (MEXIT RELECTION SAD BOY ATLANTIC)		0	39	4	U AND DAT E-40 FMI 14MA A MAD BIRL (SICK MID' IT-SINE-REPRICE)		59	65	5	ANIMAL I HAVE SECOME	
	12	7.	IT'S GOIN' DOWN THE BOLD SOUTH STUMPS WAITING ON THE WORLD TO CHANGE		33	36	13	MAKEDAMNSURE TAKING BACK BURGH (ALTICER BROS) WHAT HURTS THE MOST		90	71	1 2	SOMEWHERE OVER THE RAINBOW SAME MANAGEMENT (NOTE A APPLE) PUT YOUR RECORDS ON	
	10	20	DOMESTICANE LEGISLANCE FOR THE PROPERTY PRODUCES OF THE PROPERTY PROPERTY OF THE PROPERTY OF T		0	43	5	MASCAL PLATTE (CYMIC STREET) CRAZY BITCH BUCKDHRMY (ELSVEN SEVEN LALA)		62	54	43	PUMP IT THE BLACK EYED PEAS (ASM INCORSCOPE)	
	15	15	DANI CALIFORNIA NO NOT CRU PEPPERS IN LABORA INCO.) I WRITE SINS NOT TRAGEDIES		00	41	16	HOW TO SAVE A LIFE THE FREE (CP.C.) SCOTTY DOESN'T KNOW	•	90	65	6	ME AND MY GANG MAKE RATTE CYCL (1865) BRAND NEW GIRLFRIEND	
	13		PRINCIPAL THE DISCO (SECUREMENT FILLING BY PARKET LIMB) SOS RIMARIA I SER DET JAM (DURING)		0	67	2	SEXV LOVE BETO:0(F SAM,O:MQ)	18	0	70	21	GIRL NEXT DOOR MANNE JAME - TOUCHY COVE UNIVERSAL REPUBLIC)	k
	15	23	BAD DAY DAGEL PORTER (ANAMER SHOEL) SNAP YO FINGERS		41	38	24	WALK AWAY		0	-	1	HUSTLIN' (REMIX) MAN MORE PERF ROTE MAY MAN DESIGNATION OF THE PERF ROTE O	Į
3	17	3	SHOULDER LEAN 1998 590 FEST TE YEARSO HUSTLE AFLANTE		43	35	13	BLUE OCTOREN (UNIVERSAL MOTORNI) GIMME THAT DIRE MOVER FLAT LE WARMS (LIVE-2CMEA)		68	62	53	DIRTY LITTLE SECRET THE NUMBERORAN NELECTS COSMOLISE WILL RECOVE.	
	10	25	MOVE ALONG THE ALL MERICAN REJECTS (DOCHOUSE INTERSCORE) STARS ARE BLIND		9	61	9	CHASING CARS BROW MITROL (POLICIO ASMINISTRASCOPE) YOU'RE BE AUTHFUL AMERICAN STREET CARSON STREETS		0 2	74	2	SWING TRACE ADMINISTRATION OF SHAPE AND SHAPE AND SWINGSTON	
			PARKS MILTON (MARKER SKIDS)											

NOT READY TO MAKE NICE 000E DIGGS (COLUMBA) SUMMERTIME

WHY YOU WANNA

LEAVE THE PIECES

DON'T CHA

٠	A	ı	M	ODERN ROCK
DOM:	THE	LAST	BREES CH COTT	TITLE
7	0	2	17	STEADY, AS SHE GOES
	2	1	15	DANI CALIFORNIA RED HOT CHILI PEPPERE I ASAMER BROS)
	0	3	13	MISS MURDER
	0	4	15	ANIMAL I HAVE BECOME
-	8	5	13	VICARIOUS 1001, 1700, 01555CTIGNAL/VOLCANG ZOMBA
	0	11	22	THE KILL (BURY ME)
1	7	0	17	THE ADVENTURE
	8	7	12	CRAZY
	8	8	25	HATE ME BUS OCTOBER HANNERS ALL MOTORYS
	10	8	18	MAKEDAMNSURE
	11	10	8	LIFE WASTED
	12	12	17	WOMAN WOLFMOTHER INCOLLAR INTERSCOPE:
	0	13	16	CRAZY BITCH BUCKCHEREY ISLEVEN SEVEN LAVAL
	0	14	8	THE DIARY OF JANE
	0	17	8	I WRITE SINS NOT TRAGEDIES
	0		1	ORIGINAL FIRE
8	0	15	14	COMING UNDONE
E3	0	15	8	ROOFTOPS (A LIBERATION SHOADCA
	0	18	6	THROUGH GLASS
	0	19	5	KNIGHTS OF CVDONIA
100	21	20	8	DON'T WAIT DEPRESENT OF THE PROPERTY OF THE PR
•	0	26	5	IS IT ANY WONDER?

WHO SAYS YOU CAN'T GO HOME 100 JOHN 151 AND 10 JOHN LET U GO

UPSIDE DOWN
ACK JOHNSON ON JOHNSON
THE ADVENTURE
AND ADVANCES OF
PHOTOGRAPH
ROSSINGS

	8	25	HATE ME BLUE OCTOBER HUNNERS AL MOTOWN	
•	8	18	MAKEDAMNSURE TRANS BACK SUNDAY (MAKERS SROS)	
1	10	8	LIFE WASTED	*
2	12	17	WOMAN ROLFMOTHER INCOLLAR INTERSCOPE:	
)	13	16	CRAZY BITCH BUCKCHERRY (FLEVEN SEVEN LAVA)	
)	14	8	THE DIARY OF JANE	*
)	17	8	I WRITE SINS NOT TRAGEDIES	1
)	-	1	ORIGINAL FIRE	4
7	15	14	COMING UNDONE	
)	15	8	ROOFTOPS (A LIBERATION BROADCAST)	*
0	18	6	THROUGH GLASS	
9	19	5	KNIGHTS OF CYDONIA	
ı	20	8	DON'T WAIT SADMAN CHARACT INTERSCORE	*
١	25	5	IS IT ANY WONDER?	

(WHEN YOU GONNA) GIVE IT UP TO ME

SO WHAT

HANDS OPEN BROWNIAG POURCE READY TO FALL

POP Billboard

6APOP 100 THE RE MESTIN 10 17 HOW TO SAVE A LIFE 2 11 CRAZY 54 14 CRAZY BITCH 3 21 HIPS DON'T LIE B 2 SCOTTY DOESN'T KNOW 4 18 UNFAITHFUL THE AUTONS AU 49 12 NOT READY TO MAKE NICE SS 9 WHY YOU WANNA TE STAND HISTORIAN 45 10 BINOLE THE PRESTANT DOLLS PLAT SHOOP DODG ASSESTED I WRITE SINS NOT TRACEDIES SUMMERTIME 24 I WRITE BING CONTRACTIONS IN No. 24 OVER MY HEAD (CABLE CAR) 24 OVER MY HEAD (CABLE CAR) 60 10 LEAVE THE PIECES I LOVE MY B. 21 RIDIN' DIABELUSIANS FLAT STATUS SOME CHARGO, MCTOWN. 46 WHERE D YOU GO 59 7 WHO SAYS YOU CAN'T GO HOME 81 18 WHEN THE STARS GO BLUE MOVE ALONG THE GOLD HOUSE SHOP MARKET FROM THE BLI AMERICAN REJECTS (COGNOCIES FOR THE GOLD NO DOWN THE BLI AMERICAN REJECTS (COGNOCIES FOR THE GOLD NO DOWN THE BLI AMERICAN REJECTS (COGNOCIES FOR THE GOLD NO DOWN THE BLI AMERICAN REJECTS (COGNOCIES FOR THE GOLD NO DOWN THE GOL LONDON BRIDGE WHAT YOU KNOW 56 16 F YOU'RE GOING THROUGH HELL DISPOSE THE DEVIL ENGINE STARS ARE BLIND ANIMAL I HAVE BECOME 64 2 SUDDENLY I SEE SAVIN ME SO UNIAT INCOME OF CONTROL OT CONTROL OF CON EAD AWAY 90 63 26 FOR YOU I WILL (CONFIDENCE) PUT YOUR RECORDS ON HUSTLIN ME SUBSE 71 8 12 2 BRAND NEW GIRLFRIEND 68 5 IS IT ANY WONDER? DANI CALIFORNIA 72 27 UPSIDE DOWN 74 13 GETTIN SOME JESSICA EMPRON (EPIC) UNWRITTEN NATIONA EEDINGFIELD (EPIC) WAITING ON THE WORLD TO CHANGE CALL ON ME THE ADVENTURE AND THE ADVENTURE A BLACK HORSE & THE CHERRY TREE BOSSY BOSSY SLIGHTED BRIEF LINE COMEAN DOING TOO MUCH MICE STATE HER BLEE CAPTURED GIMME THAT CARE BROWN THAT ILL WARRE CAPTURED SHOULD STATE THE BLEE CAPTURED THE BROWN THAT ILL WARRE CAPTURED THE BROWN THAT ILL WARRE CAPTURED THE BROWN THAT ILL WARRE CAPTURED THE BROWN THE ST. [BAND SHIPT, ENT. APTURED SEXYBACK I DARE YOU 79 9 BEST OF BOTH WORLDS MERCHAGE AND THE LEAN WIT IT, ROCK WIT IT DO I MAKE YOU PROUD D I MAKE YOU PROUD MAGE WEEL (INTERNATE D ISA YU MITHER THE MEZ (POLIMBIA) LET U GO MACE Y MARIE MELL IT, ACHEMINE METERS, ACTIONS U AND DAT HART IT HAS A MARIE BIN, GOL WO IT BASE OFFRED, MILLIAMS BOTHER THE RAINBOW MILLIAMS BOTHER THE RAINBOW 84 3 83 4 COMING UNDONE EVER THE SAME LIPS OF AN ANGEL WHO SAID HANGING ON CHETENIE EMERIL OF MISS MURDER DON'T WAIT DON'T WAIT OSSBBAND COUNTS BOAL (NOSBAN THE KILL (BURY ME) 39 SECONDS TO MARS (MANDETELTA) STEADY, AS SHE OOEB DIM MACDITIQUES THE MACDITIQUES (THE MACDITIQUES) FACE DOWN 23 MS. NEW BOOTY BOARD MAKEY ACT SO 39 BREATHE (2 AM) 100 2

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ě	TITLE ADDRESS OF THE PROPERTY LABELS	m M	100	31	NAC CAL	TITLE ANTIET (MPPRIXT / PROMOTION LABEL)
12	PROMISCUOUS NELY PURISO FLE THINLING MOSE PROSTITURE		26	23	17/	T'S GOIN DOWN WHIS JOC I BLOCK SAO BOY SOUTH WITLANTIC)
4	UNFAITHFUL RIMARM (SEP DEF JAM 13,000)	th	27	25	17	LET U GO ABILEY MAKER ANDE, GLADISTOJAGURGUSAL MOTORI
0	I WRITE BINS NOT TRACEDIES	敢	28	27	20	BAD DAY GOINGS, POWTER (MILITERER BROS)
5	ME & U CASSIS INSET SELECTION/SAD BOY/MTLENTIC:	P	20	24	12	OIMME THAT
2	HIPS DON'T LIE	立	30	32	9	SNAP YO FINGERS
s	RIDIN' CAMILLIBRATE LINVERSEL MOTORINI	1	31	31	13	CROWDED
	OVER MY HEAD (CABLE CAR)		32		10	LONDON BRIDGE
	AIN'T NO OTHER MAN	ŵ	3	35	8	BLACK HORSE & THE CHERRY TREE
	WHERE'D YOU GO ART MINOR MACKING SHOP WARREN BACE)		94	34	5	OALLERY MARG MAZQUEZ (ARISTA, TRING)
	CRAZY SHALE MARLEY (CORNOCAN LALK)		35	33	0	BREATHE (2 AM)
	BUTTONS THE PUBLICATION COLUMN THE PUBLICATIO		36	38	5	BOSSY REUS PEAT TOO SHORT UNIT-TOWN AN
	WHAT'S LEFT OF ME MOX (ADMY 1765 20MM)	ŵ	37	35	6	CALL ON ME
	MOVE ALONG THE ALL AMERICAN MEJECTS COGNOLISE METERSCOPE	-	35	39	4	THAT GIRL FRANCE FRENCE CHARLESIANCE COLLABOR
	SEXYBACK JUSTIR THROUGHARD (JUSTIC TOWNS)	M	30	40	3	U AND DAT E-ID FER T-PAR I MAD BIR, SICK NO FISHERSPINS
	DEJA VU seronce rearrance pay 2 (COLLANDIA)		40	37	20	MS. NEW BOOTY NEEA PRAKKE NEW SOUTHTHINGS RESOURTED
	POING TOO MUCH		4	41	4	DANI CALIFORNIA NO HOT CHILI PEPPERE (HAROLES BROS)
	TEMPERATURE		42		1	FAR AWAY MCKELMCK - FOADALISMEA VOLUME
	SO WHAT FELD MOR FENT DIAMA (217 GETTEN)	1	43	42	3	HATE ME BUE OCTOBER (SRIVERSAL MOTORIO)
	SAVIN ME MERSELECE - ROADREMOR (O.ME)	12	40	44	3	I DARE YOU SHIREDOWN INTLANTIO
	(WHEN YOU GONNA) GIVE IT UP TO ME	1	48	46	2	SEXY LOVE
	SOS MANUA CAR DEF JUNIOUMO		46	43	18	WHAT YOU KNOW D. ISBAND HUSBUE ALL AND CO.
	DO IT TO IT DISABA (SADALIFI CAPITOL)		47	45	15	EVER THE SAME
	STARS ARE BLIND		48	45	12	WHO SAYS YOU CAN'T GO HOME
	UNWRITTEN MASSA MERISPIED (FFC)	*	40		6	TOO LITTLE TOO LATE
	A PUBLIC AFFAIR	19	50	47	23	THE REAL THING
	1000 40 stations are bid arranged outline.	ed 24 f	NUCTO DE CO			

day	0.00	ook	This data is reset to comprise the Prof. 500	
4	à	HO SI	INGLES SALES	☆ HITPREDICTOF
		크뉴		SAIA PREVISED BY (Intermemoustered)
題	35	S SEC	TITLE ARTIST (AMPRICT / PROMOTION (LANEL) OO I MAKE YOU PROMOTION IT TO THE STREETS	See chart legend for rules and explositions. Yetrow indicates re- tacted 95s, - Indicates New Release.
2	2	3	SOMEWHERE OVER THE RAINBOWNY DESTINY MITARINE HOPKES (ACA TIME)	POP 100 AIRPLAY
3	3	10	ME & U CARDINIA SELECTION SAD BOY ATLANTICS	Ain'l No Other Man 7000 (78.3)
0	8	9	BUTTONS THE PERSYCAN BOLLS INSMINITENSCOPE)	What Herts The Most roccreson (83.7) Who Know zones (70.3)
	6	2	KOOL AID UL BASS FEATURING /T MONEY / TOTOLING	Those Walls coccessor (68 3)
0	-	1	DOROTHY AT FORTY	ADULT TOP 40
7	7	15	EVERY DAY IS EXACTLY THE BAME	Stay With You survives since (78.4)
	5	3.	SHOULDER LEAN YOUNG DOO FLAT TE GRAND HUSTLE AT LANCE	Walting On The World To Change courses (E7.7) What Hurts The Meet Housewood (75.1)
0	13	5	WORLD WIDE (V.I.P.)	ADULT CONTEMPORARY
10	9	7	GET TOGETHER	Who Says You Con'l Go Home rauns (78.7)
11	10	11	IT'S GOIN' DOWN	When Did You Fall Is Leve With Me COLLMON (75.2) The Riddle COLLMON (95.3)
12	11	4	DO IT TO IT	Black Horse & The Charry Tree vireas (75.7) What Hurts The Most vicus/viceo (85.6)
13	54	3	GOOD VIBRATIONS	Se Long Self cocumen (69.5)
14	15	2	WANNA BE HAPPY	MODERN ROCK
18	12	19	SWEAT AS COLESTIAL AND PURCHANGE	i Write Bies Het Tregedies russes av names (64.2)
10	22	3	OH KIND FERT ALEXANDRA HEARS - MALCUP	Cy AUGUSTANIA Drighted Fire area (70.8) LOGITHMORHI Roselege coupuna (56.5)
17	30	3	GET EM, GOT EM	Ring Ready To Fall ourrex (58.7)
18	18	4	NUMBER ONE PHARKELL PLAN SAMPE WEST (CLAN TRANCINTERSCOPE)	Yed the deby manual stoc. (80.8) legists Of Yes stone (50.8)
10	24	3	PROMISCUOUS	☆ C1571109650 Land Of Confesion Revise (68.2)

PHOMISCUOUS
NELT NUMBER FAMILIAN (NOBLEY GEFFER)
HEAD LIKE A HOLE
MRET NEW ARISE (FRADOSC)
THE YOUNGEST WAS THE MOST LOVED

SYMPHONY OF BROTHERHOOD
WIN NEAR MEMORY PROCESSINGS PR MINOCESS SELF HOUGENCE (NO 21 21 SORRY 20 2 BING BING BAM BAM

The top Pop singles & tracks, according to mainstream top 40 t Data Systems, and sales compiled by Rieters SoundScar. Se Media, Inc. and Niesen SoundScar. Se Media, Inc. and Niesen SoundScar. Se This data is used to compile both the Billboard Hot 100 and Pop This data is used to compile both the Billboard Hot 100 and Pop See Charles and All White researched HTPREDISTOR See Char

PACE DOWN
THE RED JOHPSUT MPRIADUS (LYNGIR,
REAL GONE
BRIEFIC CROW (ARLT CRINETY)
SAVING GRACE
TOWN TITY JAMES CAN MARKER BROS

WOULD YOU GO WITH ME

ONE MAY 2 BUS ME UP MATEUACH SEPTE

BOJANGLES HITSULL CLAS SPOTES

80 2

BEXY LOVE

MAKEDAMNSURE 13

Will Follow You in The Dark structure (65.5)
Lips Of An Angel contentus retrieue (61.6
Invincible columns (63.1)
Pully Alive race (62.8)

Billoord R&B/HIP-HOP

Stor	dScot	
TOP	B/HIP-HOP ALBUMS	
Hotel .		Title
38 55 55	ARTIST IMPROTE BURBLES, DESTABLISHE LABO, (PROCE) PIMP C PIMP C ACCO WYSTURAPA-COT 4 UPT 000344575.UPT (18-99)	
0 1	ACCO WEELFAP-A-LOT 4 LIFE BROSA-ASTRUM (18.66)	Pimpaletion
8 63 - 2	THE DIPLOMATS PRESENTS JR WRITE JUNES OF CHARGE BAM SECRETCH (17 58) YUNG JOC	
3 2 4 5	\$1,000,4A0 80Y \$007H 83837*/A6 (18 68)	New Joc City
4 1 1 3	BUSTA RHYMES	Testimony: Vol. 1, Life & Relationship
8 5 2 1		The Big Bang
7 11 18	GNARLS BARKLEY CONNTONN TOROST MILANIE (13 56) RIHANNA	St. Elsewhere
7 8 8 12		A Girl Like Me
9 5 8 0	NE-YO (61 JAM 0040341/0,466 (13.98) ICE CUBE	In My Own Words Laugh Now, Cry Later
10 etv	RHYMEFEST	Blue Collar
10 40	ALLOQUI SOTT-RING (TI 90)	Block Munic
12 9 7	DONELL JONES	Journey Of A Germini
13 11 12	FIELD MOB	Light Poles And Pine Trees
14 10 13	DIRECTOR DOLYGO: NETERSCOPE (13 BB) T.L.	King I
18 12 15	GUND NOTICE ATLANTS STROPT AS (18 50) IF THE ISLEY BROTHERS FEATURING RONALD ISL SET SOUL STASSICS, SET JAM 504812745,MS (12 58)	
16 25 21 31	SOUNDTRACK	Tyler Perry's Madea's Family Reunion
17 15 14 (1	MARY J. BLIGE	The Breakthrough
18 12 8	RAY CASH	Cash On Delivery
19 16 18 24	CHAMILLIONAIRE	The Sound Of Revenge
20 17 26 10	TEENA MARIE	Sapphire
21 14 5 3	CASH MONEY CLASS CRUNNERS ALL MOTORIN DOLAR CHARGE (12 SE) THA DOGG POUND DOSETSTRIC SETS NOCH (17 SE)	Call iz Active
22 21 23	E-40 SICK WID BURNE 49863 WARNER BRDS (18.90)	My Ghetto Report Card
20 19 19 20	CHRIS BROWN	Chrie Brown
20 28 25 (1)	KEYSHIA COLE	The Way It le
25 22 17 12	AVANT MADE CONSIDERATION BEATT NETERSCOPE (13.66)	Director
27 28	HEATHER HEADLEY	In My Mind
27 24 20	DJ KHALED	Listenny: The Album
20 58 52 4	PAGE SMOKEY ROBINSON SETTER MEN DOOR DOGGLY (MR (13 RE)	Timeless Love
20 18 24 10	CAM'RON DIPLEMENT MAIN SESSIONEYLUM (18 90)	Kille Season
30 30 34	SEAN PAUL VENT BITC SCHOOL WG (19,88)	The Trinity
91 HH 1	D-BLOCK D-BLOCK 5995-KOCH (15 MI CD/DVS) -9:	D-Block: The CD/DVD Mixtepe
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33 25 27 31	JAMIE FOXX	Unpredictable E
34 20 30	JAGGED EDGE COLUMNA ENTRESONY MODIC (18 68)	Jegged Edge
25 32 31 11	MARY MARY MY 8:004-00; MRM 77733/50NY MJSIC (18 98)	Mary Mery
36 29 33	YO GOTTI MOUTH OF THE SOUTH WEIGHTABLE 2689*/TVT (57 96)	Back 2 De Basics
37 33 36 22	LIL WAYNE CASH MINEY DANGERS, MOTORIN DOSIDAT-LIMBG (13.66)	The Carter II
30 38 16	KIERRA KIKI SHEARD EW GDSFGL 20403 (17.00)	This le Me
30 37 37 3	ANTHONY HAMILTON SO SO DEF 74276 ZOMBA (18 DB)	Ain't Nobody Worryin'
40 38 40 11	KIRK FRANKLIN 56 YO SOOL GOSPO CENTRIC 716KG/COMBA (18 56)	Hero
41 ter 1	BIZZY BONE 854, 184 8 25 (17-56)	The Midwest Cowboy
42 30 30 7	URBAN MYSTIC 538E 4005B MARRIER 8805 (13.08)	Ghetto Revelatione: II
43 34 35 23	DEM FRANCHIZE BOYZ 50 50 00 15423* AMOUNT (18 64) +	On Top Of Our Game
44 31 29 1	VARIOUS ARTISTS UNIVERSE, EMS SON BMS MUSIC 20 MBA 000201 UME (18 86)	NOW 21
45 43 43 45	RAHEEM DEVAUGHN JIVE 53723-30MBA (11 88)	The Love Experience
46 40 36 4	VARIOUS ARTISTS W 1700* (1645 CD.DVS) #	Reggee Gold 2006
47 45 41 12	MOBB DEEP 6 dwf 56534* https://dx.dej	Blood Money
40 45 44 1	CHRISTINA MILIAN ISLAND DONAST-INDAMG (13 66)	So Amazin'
49 42 32 11	MARIAH CAREY SLAND DOSTAN-TO-MC (13 RD / 8) BUBBA SPARXXX	The Emencipation Of Mimi
50 35 47 11	NEW SOUTH-PERPLE NIRBON 471631-MIRGIN (18.50)	The Charm
51 47 49 31	YOUNG JEEZY CORPORTS THICK DEF JAM BOHAZI 110,440 (13.98)	Let's Get II: Thug Motivetion 101
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83 57 56 44	CHARLIE WILBON	Charlie, Last Nome Wilson
50 50 77	BONE THUGS-N-HARMONY	Greatest Hite
66 41 45	SOUNDTRACK LINNERSAL MOTOWN DOZDOZIANIG (13 88)	The Fast And The Furious: Tokyo Drift

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PIMP C LANDS FIRST NO. 1 ALBUM Pimp C takes a firm grip of his first No. 1 on dio with Scarface, Bun B. Mike Jones, 8 Ball

Top R&B/Hip-Hop Albums and highest rank & MJG, Chamillionaire and Slim Thug. yet on The Billboard 200 with "Pim Single "Pourin' Up" is doing well in Austin. With 87,000 to enter the latter Houston and Memphis but chart at No. 3, the Texan outhas mostly been ignored shines his chart performance outside the South. The set with last year's "The Sweet was priced for \$9.99 at Best James Jones Stories" or any of Buy, and a limited-edition his five titles with UGK. two-CD set went for less After his release from than \$12 at four price-driven

BETWEEN THE BULLETS rgeorge

prison, Pimp C hit the stu-

chains. - Raphael George

R&B/HIP-HOP Billboard



A R&B/HIP-HOP AIRPLAY.

P	16	100	TITLE AMIST BHERMI PROMOTON CARCO	
0	2	29	SNAP YO FINGERS	巾
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3	4	17	SO WHAT regulate that casa concerns acrescores	th
0	E	16	SHOULDER LEAN THING THE TA GAME MEST E-MILARTICS	ľ
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0	5	17	WHY YOU WANNA II GRAND HUSTLE MILANTICS	n
7	1	24	IT'S GOIN' DOWN YOR JOS SLOCK BAD BOY SOUTH KITLANTIES	ï
0	12	11.	ME & U CASSE NEXT SELECTION TWO SON VELNETICS	12
0	10	(8)	SEXY LOVE	4
10	6	18	ENOUGH CRYIN MARY J MUSE FELT MICOLUM ANTHUR CHOSFFELMITERS COPE)	10
11	13	12	BOSSY BLB FLAT TOO SHORT LOTE TOWARD	ŵ
12	15	9	PULLIN' ME BACK CHING THAT THAT SLOT CAPITS	10
13	0	16.	DO IT TO IT DENISH SHOWLER CAPITOLS	ï
14	51	18	DJ PLAY A LOVE SONG	ń
16	H	3	CALL ON ME	Ó
16	22	10	(WHEN YOU GONNA) GIVE IT UP TO ME	d
17	17	15.	GIMME THAT CHIS BROWN HAT UP MADE UNIT CORRA	d
10	21	14	I LOVE MY B**** INSTRUMENTAL SELS & WALLAM (STERMAN WITH SCOPE)	ï
19	20	38	CAN'T LET GO ACRONY MAINTEN (SO SO DEFICIONE)	ï
20	14	23	HUSTLIN' NO MOS SUP-INSURE DEFLAM IDAMES	ı
21	26	8	I KNOW YOU SEE IT THE JOY OF THE BANKEY OF THE STANTING	th
22	23	38	BE WITHOUT YOU MAKE & SURE ISSUED TO THE WITHOUT YOU MAKE & SURE ISSUED TO THE WITHOUT THE COPY.	拉
23	30	8	U AND DAT E-10 FEET E-PART & MANDE GROS. (SLOCK SHID IT SAME-WARRINGS BROS.)	ı
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h	35	Mann Park	TITLE AND JUPONT / PROMOTION LINESS
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R A	DULT R&B .	
10 10 10	TITLE	
1 1 19		
2 2 3	CANTIETOO	_
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7 7 3	BE WITHOUT YOU MANY I BLOC SETTEMENT SECOND	
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9 9 2	PRETTY BABY	
10 12 4	IN MY MIND HEATHER HEADLEY - TO A THIS	
1 H B	I CALL IT LOVE	_
12 13 13	NO WORDS CHARLE WILDOW, AVE. COMPAN.	
13 11 4	LOOKING FOR YOU KIN PRINCE TO YO SOLL, SOUTO CENTRIC CONTROL	
14 10 1	I'M GONNA BE	
10 16 15	ENOUGH CRYIN MAY 2 BURE PLAT BROOKLYN (MATTILARCH/SETFER/WITERSCORE)	
15 11	ME TIME HEADLEY (FICA TIME)	
17 19 16	YESTERDAY MARY MARY (NY SLOCK COLUMBAN SUM)	
11 20 13		
19 17 11	STREET STREET STREET	
20 18 21	JAMEN (FRANS M.C. MARSER BROS.)	
23 25 3	THERE'S HOPE HOW ARE HUNGSTAN, MOTORNO	
22 11	MAKEN DEVALUES LINE TOWARD	
24 11		
23 5	UNTIL THE END OF TIME PRECOSE JACKSON (SAPHEUS)	
20 31 4	DEJA VU SPYONCE FRAT JANE (COLUMBIA SUN)	

Puller' Me Back carrox (82.8)
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1	30 10	TITLE ARTEST (MARKET / PROMOTION LABOL)
1	1 10	ME & U
2	3 3	KOOL AID U BASS FEAT AT MONEY (PROLINE)
0	7 8	GET EM, GOT EM WILLE JOE (MATASON
0	4 3	OH NATO FEAT ALEXANDRIA HEARD (NALCOP)
8	8 4	SYMPHONY OF BROTHERHOOD MIN MEN MANAGER PRODUCTIONS STREET PROFE
6	2 5	WORLD WIDE (V.I.P.)
7	13 2	BING BING BAM BAMHI ZOUTA OKTURUS
9	8 8	REGRETS MEANTH DAN'T STILLOCHELD DESIGN
9	11 3	LAY BACK RELAX (THE MASBAGE BONG)
10	- 1	SWING LOW BLEW JACKES FOR PRODUCT (DICKS JACQUISTIPM CONDUCTING)
11	10 4	SOLDIER BONG
1	- 18	SWEAT JB -CE: EST ML AND POBLISHENGS
13	- 17	SISTER SCHWING SOME PLAT BUR-4 (SYNDOLE)
14	- 17	I TRADE IT ALL ORLAND BROWN IP ONE ENTERTHANNERTS
15	16 23	BOOM DRAH TED, 1910/9, A131 GRINEUS)
16	8 14	REMEMBER NAME SCOTT - 1947 R. F. S. J.
17	20 17	I REMEMBER MILITA MORGAN (J. ANN. DAPINCUS)
0	30 S	ENOUGH CRYIN MARY BUSE FEET BROOK-UN (MATERIACH CERFENWITERSCOPE)
19	12 13	PICK IT UP
-	11 12	WHAT THE LICK READ?

A		RI	HYTHMIC AIRPLAY.	
10	35	Wegge ON COT	TITLE ARTIST (MPRINT / PROMOTION LABOL)	
0	2	18	ME & U CARRES (MEST SELECTION DAD BOYLKELANTIC)	
2	1	15	IT'S GOIN' DOWN YORG 100 IS COCK MAD 33Y SOUTHWELLANTIC!	
0	3	10	PROMISCUOUS BILLY FURTION FERT THROUGHER (MOSLEY/COFFEMANTERSCOPE)	-
4	4	18	SNAP YO FINGERS	
0	5	13	DO IT TO IT DERM IS NOT SHE CAPITOLY	-
0	6	16	U AND DAT E-40 FERT T-PAINT B KANDL GIRL (SICK WID' IT SINE VALANCES SINCE)	
7	7	10	UNFAITHFUL MARKEL SALDER JAMES	
0	9	14	BOSSY state feet too seper (AVE) (2008)	-
9	8	19	SO WHAT FIELD MOD FEAT COMM (STP/GETTEN/MITERSCOPE)	-
10	10	5	DEJA VU stroke risk serz (cousses/dow)	-
11	15	7	(WHEN YOU GONNA) GIVE IT UP TO ME	-
12	11	14	GIMME THAT	
13	13	13	WHY YOU WANNA IL ISSAED HISTORIANIES	-
10	29	8	SEXY LOVE M TO COT JAM TO MC)	
18	54	20	DOING TOO MUCH	- 1
19	12	28	RIDIN' DAMELDHARE GRANGESAL MOTORNO	
17	18	8	TORN UTBA CAPITO	-
10	22	5	PULLIN' ME BACK DIRECTOR THIS SHAPE CAPITAL	-
10	16	5	CRAZY	
20	24	5	SHOULDER LEAN TOURS OND FAR TH ISPAND HISTILEATLANTIC	
21	17	16	HIPS DON'T LIE	-
2	23	4	CALL ON ME	
20	19	11	BUSTA POTENT WILL LAW & KELS (WTTERSACH WITERSCOPE)	
24	21	20	WHAT YOU KNOW It is seen that the street of the second of	
20	25	14	VANS THE MAS (OF ALL MITS (PASTICINES)	
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electronically monitored by Neisen Broadcast Data Systems, 24 hours a day, 7 days a veek, in 2006 VNU Business Media, inc. and Neisen SoundSoan, Inc. HOT RABAMPHOP SWIGLES SALES: this date is used to complete Hot RABAMPHOP Strates & Broads, inc. 2006 VNU Business Media, Inc. and Neisen SoundSoan, Inc. HETPHEDICTOR: © 2006, Progress and and Indibidation are involved for Table Scale (1).

Billograd R&B/HIP-H 29

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m		m			
1	3	縣		TITLE Artist (MODULET ARTIST) AMPRILET, PROMOTER LABEL	ĕ
0	2	2	29	SNAP YO FINGERS Lt Jon Featuring E-40 & Seen Plaul Of The VibriglioodZ	
0	9	5	12	GREATEST ME & U Casele GAMERYARPIAY A LESUE (R LESUE) GOO AEST SELECTION/RAG SOLUTION INC.	
3	3	3		TORN LeToye I BISHOP (I R BELL L EPSTEN I BISHOPO YOUNG L LLECKETT) GO CAPITOL	
4	4	4	17	SO WHAT Fleid Mob Featuring Clere 225 Pea Pastances Donatons Sonson August Charles 40 (Prest Prest Resident)	
0	7	7	44	SHOULDER LEAN Young Dro Feeturing T.I.	
ö	H	-		DEJA VU Beyonca Faaturing Jay-Z	
-	ů	۵		ALERHNER HOULES I 1988 B XXXXILES S CARTERY IL PROCENT RODOX D THOMAS PLENCHS; COLLINGA JUN TA. TA.	
7	5	8	77	CORES CHARGE CORES CORRECTIONS TRESCUSIVO CHARGO AMPRIOS MODEL VINCOL.	
	1	1		NOTH LARGENSOR C MEDIE: GG BLOCK BOY SOUTHATLANTIC	
•	11	16		SEXY LOVE Ne-YO STARLET E HEAMARSER M. BRIKSEN) @ OFF_JANISCAND	
10	6	4		ENOUGH CRYIN # JERENS IN J BLOG R JERENES SAMPETTS CONTER: Mary J. Bligs Featuring Brook-Lyn ### ### ### ### ### ################	
11	13	12		BOSSY Kells Feeturing Too Short \$ CREATORDS EARREST IN POSERS & CREATORD TAISHINGS EARREST & STREET AS STR	
12	15	18		PULLIN: ME BACK Chingy Feeturing Tyrese	
12	10	10		DO IT TO IT Cherish Featuring Seen Paul Of The YoungBlood?	
14	12	11		OUTO CHEESE SHIRES IN ROCH ROCH ROCH ROCH ROCH ROCH ROCH ROCH	
	18			CALL ON ME Janet & Neily Janet & Neily	
15		н		A COPRO A LACKSON LIMBAY LAM TLEMAS (LOURN) LALISTIN A PHOLLIPS C HAVINES LIMBANIS IN TLEMAS VINSIN	
10	22	28		(WHEN YOU GONNA) GIVE IT UP TO ME Sean Paul Featuring Keyshis Cole \$15,000 Featuring LIP Waves	
17	17	15	13	S STORCH S QUARRETT IS RESIDENCE GUARRETTY	
10	20	19		I LOVE MY B**** Busta Phymes Featuring will.em & Keite WELTAM (TSMITH WADARS X HARAS) Busta Phymes Featuring will.em & Keite WELTAM (TSMITH WADARS X HARAS)	
10	14	13		HUSTLIN' Rick Ross THE RENTERS OF SUIP-R-SUID DEF JAMES AND CONTENT JERNINS OF SUIP-R-SUID DEF JAMES AND	
30	21	22		CANT LET GO Anthony Hamilton ### 50 50 50 50 50 50 50 50 50 50 50 50 50	
21	25	26		I KNOW YOU SEE IT Yung Joc Featuring Brandy 'Ms. B.' Hambrick	
22	23	23			
23	30	34			
24	31	35		_SMITH (SSTEVES,) ISSMITH A BALEYSBALM X SURRISS)	
Ξ.	m	-		FLY LIKE A BIRD Meriah Caray	
28	24	24		MICARET J MEIGHT JM CARET JG WEIGHT) @ ISLANDIOUND	
26	19	17			
27	29	30	=	BY MENSION OF THE MESSAGE MOTORY BY MENSION OF THE MESSAGE MOTORY	
25	27	21		WHAT YOU KNOW T.I. 5) TOOMP (C HERRIS & DAYR C MAYRELD L HITSOR O HATHWARK)	
29	18	18		LOOKING FOR YOU Kirk Frenklin swiffing score of managa propers awas shows pagengton. OO 10 to 500,0000 confrequence	
30	26	29	12	FEELS SO GOOD ROTE LOPPILS IMMIN PROCESS OF SECURITY NO FEELURING NEW PROCESS OF SECURITY SECURITY NO FEEL SECURITY NO FEED SECURITY NO FEEL S	
31	34	44	18	HMM HMM Reanie Man Fally in DAVIS A KELLYX CARDOVA IN GRESORY OOO SHOOKING VISTS MEETING IN CARDOVA IN GRESORY	
32	28	31		BHINE Luther Vandross	
<u>.</u>	-	40	H	TRIME JAM T LEWS () HARRIS IS T LEWS IS COURTED (IR. IN HOSERS) ENTOURAGE Omission T SO (FINCE) T SO (FINCE)	
3	31	54	÷	PROMISCUOUS Nelly Furtedo Featuring Timbeland	
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35	46	58		UNFAITHFUL PINAMAGER M.S. (FINISSEN) PINAMAG	
36	43	46			
37	35	38		GHETTO STORY OXELLY 12 RELIYS RECEIT) COM MADROSE STRANCE COM MADROSE	
38	35	39		I REFUSE Urben Mystic STORCH GO 2001 NARRES	
20	45	43	30	IN MY MIND SANCES D RAMSEY (D RAMSEY'S SANCERS) Heather Headley \$ FCARMS	
40	28	25		GOOD LUCK CHARM C ELUSTROWTO CHEESE AS CASEYS CASEYC ELLISTER RICHARD. J. WILLIAMS G. COLUMBUS SLW	
41	32	37	Ħ	OOH WEE Toens Marie Taken Consists (TMARCO GRICER) G CASH MOREY CLASSICS UNIVERSAL METOM	
42	52	68		GET UP Clare Feeturing Chamillionaire	
-	ю	43		PM GONNA BE Donell Jones	
43		93	-		Z
44	33	27			ă
46	39	42	25		
46	50	51		PL INCLIANS IF INCLIANT RIVERTY	
47	40	33	31	GETTIN BOME Shawnin COCORRS JORGAN) GO CITROST JAMIOJANS	
48	47	45		LEAN WIT IT, ROCK WIT IT Dem Franchize Boyz Feeturing LI Pearut & Charley	
40	62	88	3	NEED A BOSS Share-fa Feeturing Ludacris R JEWINS IL DANIELS R JERGING C REPORTS L CREATURE IN PERETTY & MEDIS: 05P 05F CON 8	
50	44	47		UNPREDICTABLE JUNISHLESS DIN LILLY (RULLY OR LI SCHEFFER D BAKER C BROSSES) JUNISHLESS DIN LILLY (RULLY OR LI SCHEFFER D BAKER C BROSSES)	
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35	•	CRAZY OANORA MOUSE IS SERFOILT GALLAMANG REVERSEBLG REV	Gneria Berkia BROCKI, GO COMPTONILLES
62	Ħ	YESTERDAY	Mery Mer e wysuści, cou Meliasu
83	1	PEANUT BUTTER & JELLY big Fault is Copyton o Swanningsons:	Cadiffec Don & J-Mone southeas songeras as as you
30	10	MIGHTY "O" ORGANIZO YOST IL BELLIANILLI ROTTOLI IL MICE PROVINCIAL PRANCILI	OutKas SERECTALIDARC SARELINES: 66 URICE(DAR
-	2	YOU BHOULD BE MY GIRL Semme JAZZE PHA (PALEXANDER S BLOSK S PLOSETH J CAMERON W.	Featuring Sean Paul OI YoungBlood
60	20	GOD'S GIFT J MAJORD IN HINELSTEIN SAMPSON	Jeff Majors Faaluring Kally Pric. © Wash One EPIC SU
10	11	LOVE SONG	MisseZ Featuring Pimp C
	1	YOU LIO	rd Fasturing LIT Wayns Or Tango Red
72	•	MARGARITA She THE REPRUNES LEBROWRIES WILLIAMS CHUGD A PATTON!	py Brown Featuring Pharrell & Big Bo
63	a	MR. ME TOO	Clipse Fasturing Pharrall William

GOOD LOOKIN OUT

TAKE CARE OF U GRILL EM

WANNA LOVE YOU GIRL WORLD WIDE (V.I.P.) FREEZE BING BING BAM BAN S BAAR THE PORT OF BUTTAN DUTTY WINE GOOD GOOGLY MOOGLY

KICK PUSI REGRETS LAY BACK RELAY (THE MASSAGE SONG) SWING LOW IMPOSSIBLE SOLDIER SONG CHAIN HANG LOW

LIL JON 'SNAPS' TO TOP OF THE LIST Despite producing more than 40 chart hits, Lil Jon "Yeah!" and YoungBloodz's "Damn!").

has not reached No. 1 on Hot R&B/Hip-Hop Songs until now, as "Snap Yo Fingers" rises 2-1 in its 29th chart week.

RIDIN' HIGH

Lil Jon made four prior visits to this list's top two slots, twice as the lead artist ("Get Low" and "Lovers & Friends") and twice as a guest (Usher's chart-topping

Down," drops to No. 8 because of an 18 million decline in radio audience. "Snap Yo Fingers" is the first single from Lil Jon's upcoming "Crunk Rock" album. due in October. -Keith Caulfield

"Fingers" loses points but gets a bullet for reach

week's winner, Yung Joe's "It's Goin"

COUNTRY Billboard

	-	то	-	A A A A	
6				UNTRY ALBUMS	
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ĸ.	3	100	器	ARTIST WYSTAT & NUMBER - DISTRIBUTING LARCE (PRICE)	Thie
1	1	-	2	JOHNNY CASH AMERICAN LOST HICHMAN EGZ? EST. LIMES (13.00)	American V A Hundred Highweys
2	3	2		RASCAL FLATTS LYRIC STREET 185058HOLLYWOOD (18.99)	Me And My Geng
3	2	1		DIXIE CHICKS COLUMBA BOTOS BOAT MUSIC (18 88) CARRIE UNDERWOOD	Taking The Long Way
4	4	5		ARISTA ARISTA NASHVILLE ZTIEZ RIVO (18 08)	Some Hearts
0	5	8	18	TIM MCGRAW CURB 78601 (78 50)	Greatest Hits Vol 2: Reflected
8	6	7		TOBY KEITH SHISH DOS MASHVILLE BORZTO (18 MI) THE WRECKERS	White Trash With Money
7					Stand Still, Look Pretty
0	-	16	25	AUDITATION JOSH TURNER OUR BUSHWILLS SOUTHER LIST SEE	Your Men
•	6		=	JOHNNY CASH LESACK COLLANDIA AMERICAN ISLAND 005250 UME (13 00)	The Legend Of Johnny Cash
10	7		ø		How They Do It In Olsie: The Essential Collection
0	_	13	20	PAGE ALAN JACKSON SETTES ACRAMISM AND MILLE STORY (18.80) KEITH URBAN	Precious Memories
12	12			CARTO, 17459 (14.68)	Be Here
13		12	#	KENNY CHESNEY BAX 72980 SBA (15.89) RASCAL FLATTB	The Road And The Redio
14		11		LYRIC STREET 165049-HOLLYWOOD (18 98)	Feele Like Today
16	15		44	BRAD PAISLEY AND TANKS WALLE COMPANIES (TE DE)	Time Well Wasted
D	17	14		LITTLE BIG TOWN	The Road To Here
17	13	4		JULIE ROBERTS MORCURY 008320 UMON 113 880	Men & Mescara
19	18	17	12	DIERKS BENTLEY CANTOL 66475 178 691 8	Modern Day Drifter
19	19	18		PHIL VASSAR ARSTA NASKALLE TETTESSER (TE SE)	Greatest Hits Volume 1
30	20	20	-	BROOKS & DUNN	Hilblily Deluxe
21	23	22		SUGARLAND	Twice The Speed Of Life
22	21	15		VARIOUS ARTISTS	Blue Collar Comedy Tour: One For The Road
23	22	21	Ö	TRACE ADKINS	Songe About Me
24	25	23		TOBY KEITH DREAMWORKS 002323 UMDN (13.56)	Greatest Hits 2
25	24	24	35	SOUNDTRACK FOX 13109/WIND-UP (18 88)	Walk The Line
26	26	29		BIG & RICH MARKER (ROSS 444/75/WRN (18 98)	Comin' To Your City
27	27	25	ò	GARY ALLAN	Tough All Over
20	29	27	7	FAITH HILL	Firefles
20	28	28	11	JASON ALDEAN	Jason Aldesn
	31		14	KEITH ANDERSON	Three Chord Country And American Rock & Roll
31		28	H	TRENT WILLMON	A Little More Livin'
32	-	30	Ħ	MIRANDA LAMBERT	Kerpanna
	35	m	Į.	DIAMOND RIO	Greatesi Hits II
34		35		BILLY CURRINGTON	Doin' Somethin' Right
36		34	H	KENNY ROGERS	21 Number Ones
	37	42		GEORGE STRAIT	50 Number Ones
37	88	39	H	GEORGE STRAIT	Somewhere Down in Texas
36	35	31	믕	JOE NICHOLS	SUMBINITE DOWN IN TEXAS
-	38		100	LEANN RIMES	This Women
40	40		ű	KENNY ROGERB	Weter & Bridges
41	41		×	SHANIA TWAIN	Greatest Hits
41	47	×	분	MSRCURY 003072/JM04 (13 80) DANIELLE PECK	Danielle Peck
=	42	100	닖	BIG MACHINE 010160 (11.98)	
43	10	m	P	BHOOTER JENNINGS CHIEFSAL SOUTH COSAND (12 88) SARA EVANS	Electric Rodeo
44	44			PCA #549B-SBN: (1E,BB)	Real Fine Place
48	47		H	JOHNNY CASH	mething To Be Proud Of: The Best Of 1999-2005
46	43	ш	1	LEGACY COLLINE A INASPIRATE SHARE SONY MARIE (28 00) GRETCHEN WILSON	
47		48	a	DI AINE I ADDEM	All Jacked Up
48	50	41	0	GANTSLATER BAA 78716-5891 (12-68) TIM MCGRAW	Rockin' You Tonight
40	51			CORD TRANS (18 BI)	Live Like You Were Dying
50	43				A Preirie Home Companion
81	45		10	MARTINA MCBRIDE	Timeless
82		52	0	VARIOUS ARTISTS WARER MUSIC SPOURSONY BWS MUSIC 77145-18N (18 S	
53	55	23	19	VAN MORRISON POUTOOR LOST HIGHAN ORSIGE" (UMSN 112 SE) S	Pay The Devil

CONT	ARTIST TIME MANUEL ALMBERT / CRETMBUTBUS LIBEL (PRICE)	3	1
8	SHEDAISY Fortunatellers Melody	ž	9
	ARTOUS ARTISTS MERCAN ROOTS PUBLISHED 1253852 ENERGOUS (18 88) The Pilgrim: A Celebration Of Kris Kristofferson		7
ī	ALABAMA CALIFORDY SIES SORY SIES STRUTGOC MARKETING GROUP 124 SIG Essential Alabama	Ž	•
	CHRIS CAGLE Anywhere But Here	Š	9
1	CRAIG MORGAN My Kind Of Livin' My Kind Of Livin'	s	
	ARRY THE CABLE GUY The Right To Bare Arms	S	,
В	ROY D. MERCER Seric 73021 12 Mr. Black & Blue	3	2
	JERRY CLOWER CLARSON LLE CREOICLES 000437/VMC (13 90) CLARSON LLE CREOICLES 000437/VMC (13 90)	8	3
Ш	HANK WILLIAMS III Straight To Hell	3	
	REBA MCENTIRE CLASSIFICAT DODATE UNDS CIR SE	3	3
П	DWIGHT YOAKAM The Very Best Of Dwight Yoekam	ž	8
	FOHNNY CASH & JUNE CARTER CASH 16 Biggest Hits 16 Biggest Hits	S	,
ı	RON WHITE You Con't Fix Stupid	2	В
	SONNIE MILBAP	s	9
٠	AN ZANT Get Right With The Man	3	0
	BLAKE SHELTON MARKE SHELTON	77	9
	KENNY CHESNEY Be As You Are: Songs From An Old Blue Cheir	ž	
	THE LITTLE WILLIES The Little Willies The Little Willies	7	3
	ALISON KRAUSS + UNION STATION Lonely Buns Both Ways	72	
	TRENT TOMLINSON Country is My Rock		0

1	2	В	LUEGRASS A	LBUMS.	
58	1111	100 mg	ARTIBT	Titte	I
1	-1	6	SOUNDTRACK	A Prairie Home Companion	
2	2	8	THE WAILIN' JENNYS	Firecracker	
3	3	35	ALISON KRAUSS + UNION ST	ATION Lonely Runs Both Weys	ì
4	4	8	RHONDA VINCENT	All American Bluegrass Giri	
8	5	50	NICKEL CREEK	Why Should The Fire Die?	
0	6	5	BAM BUSH SEGARNES 4013	Laps In Seven	
7	10	6	VARIOUS ARTISTS	Strummin' With The Devil: The Southern Side Of Van Halen	
8	7	5	THE DEL MCCOURY BAND	The Promised Land	
	8	7	RALPH STANLEY	A Dietant Land To Roam: Songs Of The Carter Family	
10	0	10	YONDER MOUNTAIN STRING	BAND Yonder Mountain String Bend	
11	11	44	VARIOUS ARTISTS	Green Day Blue Grass: Pickin' On Green Day: A Bluegrase Tribute	
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00	Tar.		VARIOUS ARTISTS	Diverse Ten 20 Contai Sanna Ol The Contrai	

KRISTOFFERSON TRIBUTE BOWS Back in his humble days as a janitor at ColumIt isn't often that the saluted artist being rep-

bia Records in Nashville, Kris Kristofferson probably never imagined an entire tribute alboum dedicated to his envisible mastery of songwriting—much less the rarefied honor of induction to the Country Music Hall of Fame. The actor/songwriter kingpin re-

cently received a star on Los Angeles' Rock Walk, and "The Pilgrim: A Celebration of Kris Kristofferson" opens with Hot Shot Debut roses at No. 57 on Top Country Albums (2.000 copies).

Leave The Light On

TOP

resented is on his own tribute set. Kristofferson's rare gem comes in a 1970 demo recording of his "Please Don't Tell Me How the Stor-Ends." an early RCA hit for Ronnie Milsap. The cast of "Pilgrim" is a who's who of roots

> country practitioners. Most of Kristofferson's biggest songs are accounted for, including songs made famous by Janis Joplin, Ray Price, Johnny Cash, Bobby Bare and Sammi Smith.

Billooard COUNTRY

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Y		UNITRY CONCO	
舟	CU	UNTRY SONGS	
100	10 10 10	TITLE Artist PRODUCTS (SCHOOLSTAFE) SPENT & MUNICE - PRODUCTION CARE.	E
1	1 2 18	THE WORLD Brad Paisley	
Towns.	_	SUMMERTIME Kenny Cheenry	
2	2 1 17	B CANNONIC CHESNEY IS INCERNIN C WISEWAND	
3	3 3 23	DON'T FORGET TO REMEMBER ME Cerrie Underwood M. RADIN'T MI ANYSIA (CVELACE & CORLEY) D. ARISTA MASTA	
0	4 4 14	A LITTLE TOO LATE Toby Keith TABLE IT RETENS IMPRICE DOLLOW DESCRIPTION OF DROWN DOOR MASSWILLE	
0	5 8 28	IF YOU'RE COING THROUGH HELL (SEFORE THE DEVIL EVEN KNOWS) Rodney Askins THENIT IS TATE A TATE OF SERVICE O CURT	
0	7 8 25	LIFE AIN'T ALWAYS BEAUTIFUL Gery Allen U NASHT S ALLEN (C 0000MAN EL JAMES) @ UZA MÁSHVILLE	
0	8 10 18	ME AND MY GANG CHAPT MASCAL FLATTS (- STEELE THALLING) STORE) O LINE STREET	
0	11 12 16	LEAVE THE PIECES The Wreckers JOANNES IN BRANCH LI MANSCON BRAUSTAN MANSCONCE, VARANGE BRASS, MAN	
0	10 11 25	BRING IT ON HOME WASHARMICK LITTLE BY TANK WASHARMICK LITTLE BY TANK WASHARMICK LITTLE BY TANK WE COUNTY	
10	8 5 20	LAST DAY OF MY LIFE Phil Vesser FROSES CYUSSAN AVARE MASSAGE M	
0	13 14 28	BRAND NEW GIRLFRIEND Steve Holy LMLISR IS MYDDR & ALLWARD L STEELEY O COPE	
12	12 8 16	EVERY TIME I HEAR YOUR NAME Keith Anderson USTREE IN ANCESSON THANKINGOL STREET	
13	15 19 1	BUILDING BRIDGES Brooks & Dunn With Sheryl Crow & Vince Gill TERCHAL R DUNN ESPOCKS OF DEVITOL WILLIAMSHELD ARISTA NASHRILLE	
0	14 15 3	HOW 'BOUT YOU Eric Church JUDICE & CHURCH & MAYERS & CARTEL	
18	8 .7- 10	WHEN THE STARS QO BLUE TIM MCQraw a GLULANTEE THE STARS O SHITK OF RESIDE.	
0	19 22 7	SUNSHINE AND SUMMERTIME Faith Hill FOWER & GALLIMOSE FAIL (1980) (A SACILITY) (B. MARIE BACK, MARIE	
17	15 18 21	WHY, WHY BRIT CHARGE TO TMARTIN M HETLER) BRIT CHARGE THE CHARGE T	
0	17 20 15	WOULD YOU GO WITH ME Josh Turner	
10	23 29 4	GREATEST GIVE IT AWAY GAMBER TERCORE STRATES CAMON & AACERSON J (CHRSON) O MCA MASHRULE	
20	20 21	FEELS JUST LIKE IT SHOULD Pet Green DOT-MAN PONERS JAMES POLLARD) 9A4	
8	18 10 11	YEE HAW JONES C BEATHARDIS MARKELL) Joke Owen	
2	22 23 1	FAVORITE STATE OF MIND Josh Gracin	
2	24 24 9	BTH OF NOVEMBER BIG & Rich EXXVV ROLE PASSALTY & KENNY RICH BY AND	
24	25 25	FINDIN' A GOOD MAN JETOIER AJ STOKER B D MARKE C KOESEL) B BG MADINE B BG MADINE	
25	21 17 10	DOWN IN MISSISSIPPI (UP TO NO GOOD) Sugerlend 6 helicate 6 helicate	
20	25 25 18	SWING Trace Adkins PROCESS IS STAFFFOR PROCESS: © CAPITOL	
27	27 27 28	ON AGAIN TONIGHT Trent Willmon	
28	28 28 3	FROCES (MORES LIMITOR PRIMITE) REW STRINGS Allorence Lambert O Frec Coupeta O Frec Coupeta	
0	29 30 32	I DON'T KNOW WHAT SHE SAID Bleine Larsen	
-		TADRASSI AL FEEK (CRATTERN BLAZY), TUANER) GEART (CALIFORNIA GIRLS Greichen Wilson	

	10	110		No.	TITLE PRODUCER (SUNGARITER) IN	Artist
	31	33	39		MOUNTAINS M BRIGHT OF MCDOMALD L BOOMS PARE SONS	Lonester
11/2	32	30	31		GOD ONLY CRIES	Diamond Rio
	33	34	34	T	LOVE YOU SETOJE (JANONICO TELMMAN)	Jack Ingram
pus at	(34)	37	45		EVERY MILE A MEMORY	Diarks Bentley
intored is, duo	100	38	42	4	I LOVED HER FIRST WADROSS OF ALGROSS & PARK	Heartlend & LOFTON CREEK
hart's	36	35	34		IN TERMS OF LOVE	SheDelay © LYRIC STREET
t jump I week	77	12	32	H	AIN'T WHAT IT USED TO BE	Megan Mullins
	30	36	38		A GOOD MAN	Emerson Drive
illion silons)	6	42	55	H	SOME PEOPLE CHANGE	Montgomery Gentry
	6	4	41	÷	GET OUTTA MY WAY	Caroline Rain
	3	20	44	10	NOTHIN' BUT A LOVE THANG	Derryl Worley
-0	6	101	2001	H	LIKE RED ON A ROSE	Alan Jackson
	0				TIM MCGRAW	ARSTA RADWILLE Taylor Swift
	1	**	40	Ŀ	LIFE IS A HIGHWAY	© 615 MICHINE Reacel Flatts
eligité	9	-	41		DHUMBASCAL FLATTS (TCCCHRANE)	WALT DISSENSAND STREET Jason Aldean
utumn	45	43	32		M ANDE J. AICHS A BINY A CLAWSON A PURSUEN UNBROKEN GROUND	@ sitcess son Gary Nichole
s come st	46	44	43		DO WE STILL	Rockis Lynne
with	47	46	47		ONE WING IN THE FIRE	C LEWESSE SOUTH
ž.	4	45	4	7	BEFORE HE CHEATS	© LYRIC STREET
silion).	12	55	57	20	TENNESSEE GIRL	@ ARSTMARSTM RASHWILL
mauni).	CO	47	51		E CANNON (E DIPERC C WISEMAN)	Sammy Kershaw @ CATEGORY 5
	51	58	Е	2	IT'S TOO LATE TO WORRY MEMORY JOMESSIA (DIRECTS A C SMITH R HAMBO)	Jo Des Messins @ CURS
	62	48	48		KILL ME NOW A SYTTH H SRAHAM (J. PICHA L SAFTH Y:MOSERE)	Rio Grand e ASYLUM-CURB
	53	50	50	1	AIN'T MY DAY TO CARE CHOMMO E PITTARELLI (BUES PITTARELLI A RUSSELL)	Bomshel @ Cuhs
	64	60	60		LIVE TO LOVE ANOTHER DAY	Keith Urban @ CANTOL
١	65	33	58		KISS ME IN THE DARK A FOSTER (IN FOSTER) DUCAS)	The Rendy Rogers Bend © MERCURY
collects 10	56	35	55		GOOD GOOD LOVIN'	Brian McComea @ #A/a/30
sions;	87	54			WAIT FOR ME # SEGEN IN SEGEN:	Bob Seger @ HOSDIA CAPROL
ictor	56	52	54		ANYWHERE BUT HERE # WRIGHT C CASE HE WORLEND SWELLINGS	Chris Cagle @ CARTOL
2000	60	59	-	2	YOU DON'T KNOW A THING 5 42AR IS 22AR R FOSTER	Stevs Azer © GANG WICKS NEW REVOLUTION

☆ HITPREDICTOR

Suspines And Summertime stranga stos. (75.7) Would You Go With Me sick Experies (80.8) Give It Away MCA MASHYILE (96.5)

Fools Just Like It Should ann (78.5) New Strings cmc (89.1)

Don't Knew What She Sald sox (75.1) California fório corcussos (81 f)

Tim Mediene on marriage (28.1) Life is A Highway crist street (86.5) Amerillo Silv enoszu sow (\$1,0) One Wine in The Fire over presenting at

Don't miss another important

A Little Tee Late Show pop (\$7.5)

If Yes're Going Through Hell cons (75.8)

Life Ain'l Always Beautiful MCA MADINILLE (87.8)

Legre The Pieces warren eros (79.1)

Don't Forget To Responsible Mile AMETA MARKITLE (\$2.7)

BillboardRadioMonitor.com

HOT COUNTRY SOMBLE (3) country stations are electronically monitor. Makeian Described Their Systems C4 Fours a 6xy, 7 days a level. Algo-ed to songs expessing a this sop 20 on both the ISDE Analysis and Audio for the first first with increases in both describing and substance, 0 2008 Business Medis, Inc. All grifts reserved. HITTPEDICTOR'S 2000, Promotogued and HITP-edictor are trademarks. at LLC. LL CHARTS: See Chart Legend for rules and explanations

WRECKERS DO NEW DUOS PROUD IN TOP 10

Michelle Branch makes country chart history as half of new country duo the Wreckers, her union with Jessica Harp.

The pair takes "Leave the Pieces" 11-8, marking the first time a rookie duo lands a top 10 with a track from a debut album since Montgomery Gentry did so with second single "Lonely and Gone" in October 1999, That song peaked at No. 5 in the Nov. 6, 1999, issue, and remains the most recent top five entry from a new twosome's debut set.



Brooks & Dunn spent two weeks at the top with "Brand New Man" in September 1991 Also of note on this week's Hot Country Songs is that Brad Paisley's "The World" spends a second week atop the chart. Half of Paisley's six chart-toppers have now spent more than one week atop the page. Format veteran Alan Jackson also registers his highest solo bow in three years with "Like Red on a Rose" at No. 42. -Wade Jessen

No duo has taken a debut to No. 1 since

LATIN Billboard

A	A LATIN SONGS						
20	35	2 Websil	100 E	TITLE PRODUCES (SONGWRITEN)	Art SAPRINT / PROMOTION LAI		
0	2	2	18	DOWN UMBED KINGS IS CRUZ A MASCUELL MEVES	Rakim & Ker		
2	1	3	Į,	ANGELITO W.O. LINDRON (IN O. LANDRON E. LINO)	Don Om W.MADE		
3	3	1	17	HIPS DON'T LIE W. SAN, DUPLISONS MESATAK O. DE GARLI DUPLISON O MESATAK	Shekira Festuring Wyolef Je		
0	5	12		NO, NO, NO T	haits Featuring Anthony "Romeo" Sent		
	4	4	10	CAILE	Tito El Bambi		
0	8	7		MAS ALLA DEL SOL	Joan Sebasti Waskit Mali		

3	3	1	17	HIPS DON'T LIE W.EAR.JOUPLESSES MEENTAK IN (M.JANI) DUPLESSES IN	Shekira Featuring Wyolef Jean BARKER B. D. ALFREND L. PHIRASES. DPG SOLY SMG NOTES
9	5	12		NO, NO, NO A PENA (A SANTOS)	Thalis Featuring Anthony "Romeo" Sentoe
	4	4	10	CAILE LUAY 1 1985 THY (TITO EL BANGERO)	Tito El Bambino
9	8	7		MAS ALLA DEL SOL	Joan Sebastian
7	8	8	24	MACHUCANDO LUNY TUNES IN AVALAS DAVILAS	Daddy Yankee EL CARTEL MITERSCOPE
0	10	15		DIGANLE J SUILLEN (J SARCIA)	Conjunto Primevere
5	18	15	1	ESTOY CON EL Y PIENSO EN TI	Anale pto sign
D	14	20		ESTE CORAZON	RBD EM TELFVISA
11	8	9	•	ME VOY C LOPEZ LYENEGAS (LYENEGAS)	Julieta Venegoe Sovr IMS 10311
2	7	8		ALIADO DEL TIEMPO	Mariano Berbe
13	12	13	v	UN BESO	Aventura Previou Larry
4	13	14		LA BOTELLA D COUSIN IN MAD-CRES	Mech & Daddy unstable, utino
	17	15	40	UNA CANCION OUE TE ENAMORE	Servendo Y Florentino

0	m	NUESTRO AMOR SE HA VUELTO AYER	Victor Manuelle Featuring Yuridie	ı
3		A TI C CARRIL, 'UNIDA'R SAUDIA IR SAUDIA)	Ricardo Arjona sovr ses nonte	3
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0	II)	QUE LASTIMA	Alfredo Ramirez Correl	ij
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RE WE GO YO Hector "El Fathe	r' Bambino Featuring El Presidente ROC-LA-RAMUA DEF JAM JOJAS	15	at No. 3
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20	Reggaetón
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100	first No. 1 on
2	this chart.
970	Album su-
	enters The
120	Billboard 200
SI.	at No. 184

this chart. Album re- enters The Billboard 200 at No. 184 (up 29%).	-
2	
Colombian singer/song- writer's first appearance	-











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TOF	
	TIM ALDUMS

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0	2	2		GREATEST DON OMAR King Of Kinge		1	
2	1	1	C	NARIOUS AFFISTS Nexto Bertono 'S Pather' Present Liss Fonge Decodelase FOC LA PARILLIA MADINETE GOLD STAR COSSESSIVICANS, (13 88)		1	
0	egt Bit	iner er	1	MARC ANTHONY Sigo Siendo Yo SCAY BMG ROATE \$1251 (18.88)		3	
4	3	3		DADDY YANKEE Berrio Fino: En Directo EL CARTEL DOTESS NATERSCOPE (TZ 08) 'E.	•	1	
8	5	5		WISIN & YANDEL Pet Mundo	2	1	
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0	11	13		RAKIM & KEN-Y Masterplicor: Nuestra Obra Masetra PriA 271183 (MVERSAL LATRID (15 88)	0	2	
0	14	15	Ы	CALLE 13 Calle 13 NHITE LION SEETS SONY BMS NORTE (18 98)	0	B	
0	4	H	2	DIANA REYES Les No. 1 De La Reina MUSIMIX POSSOS UNIVERSAL LATRO (13 88)		II.	
10		0		EMMANUEL Historias De Toda La Vida. Los Exitos son sur spare sagre es e e e e e e e e e e e e e e e e e			
0	25	28	64	AVENTURA God's Project			
12			6	GRUPO MONTEZ DE DURANGO Borron Y Cuenta Nueve DISA 720709 (11 88)		H	
13	12	11		JUAN GABRIEL La Historia Del Divo		1	

DIANA REYES LISS No. 1 De La Reina MUSIMEX FORSOS LIRVERSAL LATRIO (13 88)		
EMMANUEL Historias De Toda La Vida Los Exitos sons aus apare sear 1 15 de #		Į
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RBD Nuestro Amor	0	
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ALACRANES MUSICAL A Paso Firme		
JOAN SEBASTIAN Men Alle Del Sol		
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VARIDUS ARTISTS Alfredo Raminez Corret: Libres (KSA 720879 111.99)		
RICARDO ARJONA Adentro		
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27	24	10		UNINSTEN 310734/UD (12 68) ®
20	31	32	74	LOS CAMINANTES Tecone De Calaccion La Revierco De Los Caminante Situri avec no Pint esso 7 (8 88)
20	23	14		PATRULLA 81 Tierra Extrens
30	28	25	50	VICTOR MANUELLE Decision Unanime
31	30	27		ROCIO DURCAL Amor Eterno: Los Exitos SON BRIG NORTE 77124 (18 88) 8
32	21	4	2	VARIOUS ARTISTS Greatest Hits Duranguenees 2000-2005 0/8A 725977 (11 98)
33	34	33	60	ANA GABRIEL Historie De Une Reine
34	35	29	15	RAMON AVAILA Y SUS BRANDS DEL NORTE Avariage De Un Rey No. ; ENCODE 1840 16 86;
35	27	40		VARIOUS ARTISTS Lany Tunes Mas Row t: The Beginning WAS RUDRIVERSHUSIC SESSOT MACHETE 118 691
36	32	30	111	RBD: Live in Hollywood Em TELEVIEA Ser22 113 Str. 8
9	41	-	3	ENANITOS VERDES Pescado Original Universal (ATAGO 691203 (74.68))
20	45	42		LUNY TUNES & BABY RANKS Mas Flow 2
0	49	43		LOS TUCANES DE TIJUANA En Vive - Siempre Contigo UNIVESCO 313914 (IG. (13 No. I)
40	37	22	3	LOS HURACANES DEL NORTE Puro Pa' Arriba UNIVESCA 310058 LC (13 04) (8
41	42	35	94	JUANES MI Sangra surice cosaria unavisasal Latano (117 ps; @
42	36	81	15	LOS TIGRES DEL NORTE Historias Due Conta- roscotta 35228018 (14 88) \$
43	38	37		TITO EL BAMBINO Top Of The Line EM-TELETICA 48552 113 949
44	25	28	7	VARIOUS ARTISTS Somos Americanos untan est prece 1100 (2.59)
1	55	44	10	ALICIA VILLARREAL Orgulio De Mujer

LA OREJA DE VAN GOGH

ANDREA BOCELLI

2 E	100	2 100	N CHI	ARTIST NAMED / DISTRIBUTING LASS, SPRICE
81	43	4t	14	ERONCO: EL GIGANTE DE AMERICA 30 HI
0	57	53		REIK SONY BMS HORTE BSSSO (14 95)
53	38	39		CONJUNTO ATARDECER Amor
84	45	B		VICENTE FERNANDEZ The Living I
88	51	46		LOS CADETES DE LINARES LA
56	48	44		GUARDIANES DEL AMOR Corszon Ros
57	54	54		YURIDIA La Vo
58	44	36		GLORIA TREVI
58	53	55	13	ANAIS
0	57	57	18	A.B. GENTANLLA III PPESENTS KUMBIA KINGS EMI TELEVISA 12188 (10 90) 4
61	89	66	15	ALEJANDRA GUZMAN
0	461	-		RIGO TOVAR La Histor
63	58	64		ANA GABRIEL Dos Amos
64	66	65	10	INTOCABLE EMITELENISA 88013 (10 86)
08	64	50	41	JENNI RIVERA Parrandera, Reb 1040/154 352195/05 (13 881-8
85	59	40	28	CONJUNTO PRIMAVERA
67	60	-		LOS TEMERARIOS Las 30 Sc 09A 720902 (12 98)
	65	51		K-PAZ DE LA SIERRA LO
05	82	81		GRUPO MONTEZ DE BURANGO Lo Wejor De CISA 720848 (10.08)

egend (Box Set)

36	64	50		FORDINGA 352185/UG (13.881) #	Sera, nebalos 1 Alfevi
86	59	40		CONJUNTO PRIMAVERA	
67	60	-		LOS TEMERARIOS	Las 30 Super Pegadit
	65	51		K-PAZ DE LA SIERRA DISA 720031 (10 94)	Los Super Exit
16	82	81		GRUPO WONTEZ DE DURANGO CISA 720648 (15.08)	Lo Wejor De La Wejor Coleto
70	72	72	Ħ	JAVIER SOLIS SCRY 8ND NORTE 85328 ID SRI	Tesoros De Colecci
71	70	67		LOS RIELEROS DEL NORTE FONDUSA 352502 LG 112 68 1 G	Siempre Initado, James Igual
72	86-6	MIN		DIANA REYES La Rein MUSIMEN COSTSEISANCRSAL LATINO	a Del Pasito Duranguer (11.59)
73	864	ere e	93	MARCO ANTONIO SOLIS FENDVIRA 201843 US 113 SEC R	La Historia Continua Pari
74	74	60		EL CHAPO DE SINALOA	El Jerip
78	68	8		TIZIANO FERRO	Nedie Esta Sc

LATIN ALBUMS

LATIN AIRPLAY POP

SE TITLE

- ME VOY AUC'A VENERAS (SONY DING NORTE) HIPS DON'T LIE LEF JEAN - EPIC SONY BANK HORTE ESTE CORAZON
- NOLVERTE A AMAR
- COMO DUELE (BARRERA DE AMOR MARIPOSAS
- TE ECHO DE MENOS OUE ME ALCANCE LA VIDA LO QUE SON LAS COSAS
- NUESTRO AMOR SE HA VUELTO AYER NA CANCION QUE TE ENAMORE
- DETALLES ESTOY CON EL Y PIENSO EN TI RHYTHM

ANGELITO

HERE WE GO YO

13 ME & U

CHEVER OF THE WAY TO A THE STATE OF THE STAT

REGIONAL MEXICAN

MAS ALLA DEL SOL

ALIAGO DEL TIEMPO

VOY & LLORAR POR TI

DE RODILLAS TE PIDO
ALCINEI DE LA PUENTA
DETRAS QE LA PUENTA

MUCHACHITA DE OJOS TRISTES

DAYASO LOCO

OUE LASTIMA

FUE MENTIRA ALGUIEN TE VA A HACER LLORAF

POP

VARIOUS ARTISTS

- LA HISTORIA DEL GING I SONY GING ROPT
- BUCETTO AMOR (DAT TELEVER)
 JULIETA VENEGAS
 LIMOR Y SAL 1907 1880 V.O.
- ANDREA BOCELLI ROCIO DURCAL
- JUANES

RHYTHM

- 2 OON OMAR
 WAS STREET TO STREET THE STREET T O
- WISIN & YANDER
 NA BURGO MALENTE
 RAKIM & KEN-Y
- CALLE 13
 EAST TO MAKE THE CONTROL OF THE CALLET TO CALLET 13
 EAST TO CALLET 13
 EAST TO CALLET 15
 EAST
- VOLTIO VOLTIO VOLTIO LINETE LIONEPE LUNY TUNES
- 15 MEGATTOR HTS HEAS FE 18 MACH & DADDY DESIX MAJO PATRICALA 16 IVY QUEEN

REGIONAL MEXICAN

ARTIST

- GRUPO MONTEZ DE DURANGO
- JOAN BEBASTIAN
- VICENTE FERNANDEZ VARIOUS ARTISTS
- CUISILLOS 0 DUELO
- B BLACINES CONFLICTIVAS (LANGSON LE
- TRIMAL STATUS (1955)
 VARHOUS ARTISTS
 EMARIT WIS REMANDANCED 1990 (1991) (1914)
 RAMON AYALLY SUS BRAVOS DEL NORTE
 ANTIGORI EL WITTER, ENTERORI
 LOS TUCANES DE TIJUANA
 SE VICE SEMPLE CENTRO (1974)
 LOS SUCANDA CENTRO (1974)
 - LOS TIGRES DEL NORTE

Billboard DANCE 29

DANCE CLUB PLAY

- FACE THE MUSIC
- CONJUNE ONE NATIONAL PROMO WORLD, HOLD ON (CHILDREN OF THE SKY) STARS ARE BLIND
- C'EST LA VIE
- MUZZAK FEATURNO MIA SCHER CAREL 2500 TOMBY OF LDOK ON THE FLOOR (HYPNOTIC TANGO) WILL STAND CLASSIA BARRY CONTRACTA PROS MAKE A MOVE ON ME
- THE TIME CAFE CON ALEGRIA GET TOGETHER
- NOW THAT WE'VE FOUND LOVE
- SASHT E FEATURING THIS CHARLES WIZARO COOR JUST FOR CHE NIGHT (SOLAMENTE UNA NOCHE)
- SUPERMODEL (REMIXES) IT'S OVER
- HE'S A PIRATE PRINTS OF THE CANSIDER OF I AM NOT MY HAIR 12 13 TRACKING TREASURE DOW

MY FREEDOM

SE ES TITLE 27 4 SANCTUARY

FOREVER

STRUT

CALLING

CRAZY

THE REJECTION

MY LOVE IS YOU

THE GLAMOROUS LIFE

EASTED KILL DUSSYCAT ALL I GAVE TO YOU '06

AIN'T NO OTHER MAN

FREE YOUR MINO

CUBICLE

RYING TO GET TO YOU

LET ME HEAR THE MUSIC

SINGLES SALES

EVERY DAY IS EXACTLY THE SAME GET TOGETHER STRAIGHT TO VIDEO

- SHAKE (X-PRESS 2 MIXES)
- FASTER KILL PUSSYCAT CHECK ON IT CHECK ON IT
 SERVING BUT THE COLUMN TOTAL OF MICE OF
 GET YOUR BODY BEAT
- SILENT SHOUT KEEP THE FAITH EVERYTIME WE TOUCH CARCADA ROBBERS 27130 GO THAT OLD PAIR OF JEANS WATERS OF NAZARETH
- WATERS OF NAZARETH
 APRICE SANGENCE SEW 40 AND GO
 THE WINGS FINENE FROM BROKERACK MONTAIN,
 BUTTON BATTONIAN FOR THE STANDARD OF THE SERVICE SONG THE SERVICE SON
- TAKEN AWAY TAKEN AWAY

 DIET I MANGON STOR OF OF

 IT'S MAY LIFE (FINALLY)

 SEAN SESSEN TIME COLORS SOON

 SEAN SESSEN TIME COLORS SOON

 SETTEMPY WALL OF SOUND ASSAULATIMAMERIS GO
 - SATELLITES DISCOTEKA TAKE ECSTASY WITH ME

DANCE AIRPLAY.

- GET TOGETHER UNFAITHFUL MINAMA SEPTOF JAMES MO WHAT'S LEFT OF ME
- CHAZY
 EMMLE BARKLY CONNITONNILANX
 LOOK ON THE FLOOR (HYPNOTIC TANGO)
 BRAMMARMA 19E LABTUEL 2000
 PROMISCUOUS
 - STARS ARE BLIND THE ONE THAT GOT AWAY AIN'T NO OTHER MAN
- TRACKING TREASURE DOWN MIRACLE CARCINA NORMS
 WORLD, HOLD ON (CHILDREN OF THE SKY)
 808 SHOUM FELLOW SEVEN LABEL TOMAY 80Y A PUBLIC AFFAIR
- MEDICA EMPRONENCE (PIC HIPS DON'T LIE EARONA TEATURING WYCLE JEAN (PIC CUT SAY SOMETHIN
- WAITING WAITING
 TILL DOLL WINE TAUDELL COM
 MAKE A MOVE ON ME
 JOY MERC SLYEE LAKE, TOMPS EQU
 WAITING FOR YOU
 MACOTE THRUST POSHT (SALDEEP DE
- FADE AWAY S.O.S. (MESSAGE IN THE BOTTLE)
 - BEXYBACK
 JUSTIN TIMECRASE JUST TOWN
 PIECE OF HEAVEN
 JUSTIN TIMECRASE JUST TOWN
 AUTHOR \$1550

THE LITTE OF WAR IN) Billboard

20		ITII O TH		1	WUKL
		JAPAN	U	NI	TED KINGDOM ##
122	100	(3009001CAN JAPAN) JULY 18, 2005	THE STREET	TALE W	(THE OFFICIAL DE CHARTS CO.) JULY 15, 29
1	NEW	MEGARYU MARY NAMU CUTTING SINGS	1	1	MUSE BLACK HIRES AND REVELATIONS AND
2	NEW	FIRE BALL	2	2	KOOKS
3	NEW	SOWELU NA THEATY FORM OTH STREET, DESCRIPTION	3	NEW	THOM YORKE
4	11	VARIOUS ARTISTS	4	3	THE ZUTONS
8	NEW	TUBE	8		RIHANNA A GRILLHE ME STROET JAM
8	2	B'Z MENGTER VERMILLION RECORDS	8	11	SNOW PATROL
7	3	HIKARU UTADA	7	7	NINA SIMONE THE VEST NEET OF FICA
8	NEW	NAMI TAMAKI IMPEMATY IATA RETTORN SORY		4	KEANE
	NEW	AYA KAMIKI MONT DOM SUA STUDIO		6	FATBOY SLIM WAY THE MARCES - THE GREATEST HITE SAIDT
10	4	ANGELA AKI	1D	16	RAY LAMONTAGNE

	GERMANY =								
1	38	(MEZIA COURNOL) JULY 18, 2006							
	NEW	PINK FLOYD							
	1	LAFEE LWR CAPTEL							
	8	BILLY TALENT BUT THEFT & ATLANTS							
	3	NELLY FURTADO							
	4	SHAKIRA ORAL PRINTEN VOL. 2 CP.:							
	6	THE PUSSYCAT DOLLS							
	5	RED HOT CHILI PEPPERS							
	7	JOHNNY CASH METRICAL T - A MEMBERS INDIRECT AMERICAN LIST HISPANIA							
	10	KATIE MELUA PIECE BY PIECE CRAMKTICO							
1	32	XAVIER NAIDOO							

CANADA

BILLY TALENT BLITTHERT E HAME THOM YORKE 1 1

THOM YORKE

NELLY FURTADO
LODS MOS. (# 661761 m)

DIXIE CHICKS
BARRO TR LORG MY COLI

JOHNNY CASH
MISTOR Y A HEADED MONE
SHAKIRA
DOM TOURION VO. 1 (#6)

THREE DAYS GRACE

RIHANNA

RIH

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E	ILAS!	(BREEN WORKTHON-LAWE)	JELY 18, 20
1	1	LAURENT VOULZY	
2	2	MUSE SLACK HOLES AND REVOLUTIONS AND	
3	. 6	OLIVIA RUIZ LA FEMME CHECOLAT LINVIERGAL	
4	3	DIAM'S BANS HA BULLE CAPITOL	
8	4	GNARLS BARKLEY IT BLEWER CHARLEY	
8	NEW	THOM YORKE THE SPANSE XI.	
7	5	NADIYA MADYA COLUMBIA	
8	9	FLORENT PAGNY	
8	12	GRAND CORPS MALADE	
10	8	JUANES IN SAMON SUPCO	

ITALY

ALBUMS

TIZANO FERRO
TIZANO
TI

1D 6

FRANCE

	35	(ARIA)	JULY 18, 2006
1	MEW	MUSE MACE HOLET AND REVILATIONS ARE	
2	MEW	THOM YORKE	
3	2	ESKIMO JOE BLACKFREGORIALS ACO WINE WARRER	
4	3	CHRIS ISAAK BEST OF STANDARD EDITION WARREN	
8	WEW	EVERMORE MALLIPE WIA	
5	8	RONAN KEATING	
7	1	SOMETHING FOR KATE	
	7	ROGUE TRADERS HERE COME THE ORIGINE COLUMBIA	
	5	SOUNDTRACK HOW BOHOOL MISSICAL EAS	
10	12	PINK HE NOT DEAD LAFACE/TOWISA	
		SPAIN	
		SPAIN	
			_=
		ALBUMS	_=
zi.	NEW MEN	ALBUMS	
## 1	o uttr	ALBUMS	ART 10, 1004
1 2	a uttr	ALBUMS (PREMISSIAL WESTA) RED RELICATIO DEL LOCO	JACT 10, 1804
1 2 3	S THEW	ALBUMS [PROMESERAL MEDIA] RBD RSD NISSUR VINOR EL CANTO DEL LOCO ROUNDE GAMED SERVOS CONT SANS MARC ANTHONY	JACT 10, 1000
	S 1	ALBUMS IMMENSIBLE WOODS RED RED RED RED RED RED RED R	AKT 10, 1000
		ALBUMS [Metaystical works] RDD at works R	AKT 10, 1990
3		ALBUMS [MANUSERLA WERM] RBD RBLIN WOOK EL CANTO DEL LOCO PROVED GAMES SPECIOS SCOTE SAGS MARC ANTHONY BOD SPECIO TO COTE SIGN LA OREJA DE YAN GOGH EUMS SOYT MIN	AKT 10, 1004
3 4 6	2	ALBUMS IMMUSECLEURI RBD RBLU VIOUS EL CANTO DEL LOCO EL CANTO DEL LOCO MARIC ANTHONY BOD DERMO TO LOCO MAD LA OREJA DE VAN GOGH BUME SOY TOS SHA KIRA SHA KIRA AMARAL	AKT 10, 1000
3 4 5 8	2 4 6	ALBUMS IMMUSERAL WERM RBD RBLD WARD RELECTION RBLD WARD RELECTION RBLD WARD	AKT 10, 1990
3 4 5 8	2 4 6 7	ALBUMS PRINCECL GENU	AGT 10, 1904
3 4 5 8	2 4 6 7 3	ALBUMS IMPROBLEM STATE RED RED RED RED RED RED RED R	ART 10. 2004

AUSTRALIA

		MEXICO
	_	
闢	譜	(barri)
1	4.	VARIOUS ARTISTS
2	2	ALLISON ALISON SONY BING
3	3	MADONNA PM SONE TO TELL YOU A SECRET WATER OF
4	1	JULIETA VENEGAS
6	7	SHAKIRA ORAL FRATION VOL. 2 FFIC
8		THE BLACK EYED PEAS
7	5	ALEJANDRA GUZMAN
	6	DIVISION MINUSCULA
9	15	KEANE UNDER THE IRON SEA ISLAND
10	23	PANDA PRAS TI CON DESPRECED WARNES

POLAND ALBUMS

	ē	WALLONIA SINGLES	
N. M.	TEN M	promises Jour 16, 8	
1	t	CRAZY DMALE BANGEY CONSTOURLENA	
2	2	WE ARE THE CHAMPIONS (OING A DANG DOI CART FROM MACH! RECORDS	Ä
3	3	HIPS DON'T LIE INMIN FT WYCLEF JEAN CPIC	
4	5	ROC PARTS COLUMBIA	Ī
		LIVING ON VIDEO	
		ALBUMS	
1	1	LAURENT VOULZY	
2	2	MUSE BLACK HOLES AND REVOLUTIONS AND	
3	5	DIAM'S DAME MA BURLE CAPITOL	Ī
4	7	NADIYA PARTIK CCLUNICA	
п	1	RAPHAEL	-

	•	SWITZERLAN SINGLES	ID 🧱
100	15 M	(MEDIA CONTROL)	JULY 17, 2004
1	1/	CRAZY DANIE SAMELY CONNIDERS AND	
2	3	HIPS DON'T LIE	
3	2	BRING EN HEI	
4	4	MANEATER MELLY RUMBED DESCRIPTION	
	6	MAS OUE NADA SERGO MINDES FETTHE BLACK EYED PEAS IN	GROOMET/GAG

4	MELLY PLANTAGE MODILEY CEFFER
6	MAS OUE NADA SERGIO MINISES FETTHE BLACK EYED PEAS HEAR-CONCORD
	ALBUMS
1,	MUSE BLACK HOLES AND REVOLUTIONS AGE
4	TIZIANO FERRO BESSINO E SOLO CAPITOL
2	N DYTER WALTER MOMENT GADGET RECORDS
3	NELLY FURTADO LOGIE MOSLEY GENTEN
NEW	PINK FLOYD

	FINLAND :			
atte.	100	mus	AA7 19, 2005	
1	1	MIKA KESA		
2	3	MAXIMUM INTENSITY THE SCOURSER STAY HEAVY		
3	2	SEKAISIN ANTTI TISSKII HAIC		
	4	RAKASTELE MUA		
	5	ETERNAL PYRE		
		ALBUMS		
8	1	LORDI THE AMOCRACIPSE RCA		
		JUANES		

MIKA KESA	25	5	(ZWI ZEA PRODUCERZOW AUDIO VIDER) JULY
MAXIMUM INTENSITY THE SCOURSER STAY HEAVY	1	3	VARIOUS ARTISTS AMOUST PRESSUR NA LATE 2006 MAGIC
SEKAISIN ANTI TURBU HIIC	2	3	VARIOUS ARTISTS
RAKASTELE MUA	3	17	VARIOUS ARTISTS BRAID HTS LATO 2006 MAGIC RECORDS
ETERNAL PYRE	4	13	VIRGIN PICCA MERCURY
ALBUMS	4	2	VARIOUS ARTISTS THE BEST SMOOTH LAZZ. EVEN VOC 3 POMILTON
LORDI THE AMOCEAUTES NCA		5	MIECZYSLAW SZCZESNIAK
JUANES IN SANSHI SUFICO	7	4	VARIOUS ARTISTS TUES PERSONS TY JESTES SEALA MAGIC
MUSE BLACK HOLES AND NEVELATIONS AND		6	PIOTR RUBIK
KATRI YLANDER		12	VARIOUS ARTISTS URGOZINOWE LATO 2 RADIEM POLISIS RADIO
POETS OF THE FALL	10	8	VARIOUS ARTISTS ANTWARMO REGALECKE SERECL SOMY DAYS
		=	

4	7	NADIYA PARTE CELUNGU	
5	4	RAPHAEL CANTOL	
		HUNGARY	_
	_	SINGLES	
Ħ.	盟	(MARKEZ)	AUT 14, 2000
1	4	GET TOGETHER MACORIA WARRES (PO)	
2	1	CUBA CUBA CLUB CLS	
3	7	RECORD STRAIGHT	
4	NEW	SUFFER WELL	
8	NEW	WHITE HORSE WONDERFUL AFFENDE MOSTINO	
		ALBUMS	
1	13	RUSZA MAGDOLNA A SORTEGIOR ELNANSZETT DALOS ENLYENSAL	
2	2	TANKCSAPDA MINDERNI VAR VILAMIT CLUESCLUTIONS	
3	4	REPUBLIC Groni ses ess	
4	6	FULES MACKO FRASS MACSO ENERG SONY BANG	
8	8	TOKIO HOTEL SCHOOLISLAND	

EUROCHARTS

SALES DATA COMPRED BY

		SINGLE SALES
PATE	ME	EMOCHANTS ARE COMPRES OF SILLBOAND FROM THE MATICINAL SHOLES AND ALBUT SALES CHARTS OF 30 EMPOPEAN COMMITTIES.
1	1	HIPS DON'T LIE SHADA FE WYCLE JEAN FRIC
2	2	CRAZY ENABLE MANUEY COUNTRICANS
3	4	MANEATER HILLI RUMBO MEGLEY GEFFER
4	3	WE ARE THE CHAMPIONS (OING A DANG OONG) CHATY FROM MACHINE CHACK
8	5	SMILE LLU ALLEN RESALVARLISPHONE
5	MEW	ZIDANE Y VA MARQUER
7	9	ZEIT DASS SICH WAS DREHT HORSEN SPRONGHETER FT. AMADOS COLUMNIA
8	15	BUTTONS THE PRESTANT DOLLS FT. MINOR BOOK ALM/INTERSCOPE
9	8	ROC MATRICOLLANDIA
10	55	VOODOO CHILD
11	8	WORLD HOLD ON see secusive street sowange relation production
12	11	MAS OUE NADA SERIOS FERRI BLACE EYES PERS HEADECDICONO
13	7	'54, '74, '90, 2008 promingued thick vertico
14	MEW	SUNNY CHIEFOPH WILLEW VOCAS
15	20	I WISH I WAS A PUNK ROCKER

	ALBUMS		
S N	55		ANY SE PER
1	12	MUSE NACE NO PER AND SEVERATIONS AND	20.07.200
2	MEW	THOM YORKE	
3	3	SHAKIRA DIAL FOLITON WILL 2 CPC	
4	2	RED HOT CHILI PEPPERS	
8	5	NELLY FURTADO	
8	6	JOHNNY CASH AMERICAN V. A MARKONED MICHIGANIA AMERICAN LOST HIGHWAY	
7	4	KEANE WINDER THE STOR SEA CLAND	
8	7	GNARLS BARKLEY	
9	8	THE PUSSYCAT DOLLS	
10	NEW	PINK FLOYD	
11	9	LAFEE LAFEE CAPITOL	
12	10	KOOKS most in made out virgin	
13	12	JUANES IN SAMONE SURGO	
14	10	RIHANNA A GIRL LIKE ME STATES JAM	
15	36	BILLY TALENT BUT MARKED ATLANTIC	

	_	
	_	RADIO AIRPLAY
NAME OF STREET	MESS.	RUGO APPLAT INFORMATION FROM 17 QUADRENE COUNTRICS AS MONITORED AND MADILITIES BY NIGLESS MUSIC CONTRIC. AUCT 12, 2004
1	1	HIPS OON'T LIE SMARK PT WYDER JAM SOLY SMS
2	2	CRAZY CMALS MARLEY CONSTONE WILLISTIC
3	15	WORLD HOLD ON 808 SHOLAN YELLON PRODUCTION
4	3	MANEATER BELLY PURENCE MOSELY MERTEN
8	4	DANI CALIFORNIA
6	12	MAS QUE NADA sessio Member FT the SLACK FYSD PLAS HEAR-CORDONO
7	6	IS IT ANY WONDER?
6	7	WHO KNEW PRIL OFFICIONS
9	5	SIN SIN SIN HOOSE WILLIAMS CHRYSALIS
10	18	DANCEI BOLES KIPLUNDOS FATHER SOOS MACHINAS
11	10	BECAUSE OF YOU BUT GARRING ICA
12	30	UNFAITHFUL MININE SEPTET JAM
13	1	UPSIDE DOWN ACK JOHNSON JACK JOHNSON PRISHTRE UNIVERSAL
14	14	BEEP THE PROSPERS DOLLS FT. WILL I AM ASMISSTERSCOPE
18	15	ONE MARY 2 BLAZE MATFILANCIA CETTEN

TOPPERSTAND I DOCEROADI I DOC	IVIS 20
ATTACK AND	ALAKTA 20
ATTACK AND	
Control Action According to the control Action	DISTANSUTING LANSE.
CASTRIC CONTINUE	COLUMBIA INFOR 1355 EM CMG
In the control of the	E C MULLEN WORD-COMB BRISES
West	EED NITY GOSPOLIENC 3847, PROVIDENT-INTERNITY
1	ECTHON SPIANTOW SCOTE SHICKING
10 Control Toulum 20 20 20 20 20 20 20 2	RESERVEY 2005-PROVIDENT-INTEGRATE +
1	NEHT 8544K WORD-CURB
1.0 MARCOS ARTEST 1.0 MARCOS ARTEST 2.0 MARCOS ARTEST 2.0 MARCOS ARTEST 3.0 MARCOS ARTEST	
1	CURB SWICHG TOTER PROVIDENT INTERNTY
Beautiful and Committee and	PELMIC 3634 PROVIDENT INTEGRITY
POTENTIAL DE MATERIAL DE LES PROPERTIES DE LES P	
19 SATILES SECRET MINISTERS 1 3 2 AND CROWNERS	MEDINEGRATY SME-PROVIDENT BETEGRATY
The state of the s	
	L SIXSTEPS STARTION 2448-EMICHIS
THAT HASE & SOUNTINE SOUND THAT HASE & SOUND SOUND SOUND THAT HASE & SOUND SOUN	CI VELASQUEZ WORD-CURS 86566 ZONT SOMON MANUAUTHAN CONNTRANT THE ZMICKS-CURS
18 IN NATALE GRANT 18 IN NATALE GRANT 20 IN RELEASE ASSESSMENT OF THE CONTROL OF	
BANKET CORD TRICK CORD	
ERNIE HAASE & SIGNATURE SOUND YARIOUS ARTISTS	
	NER KRIGSMAN THE 2177/WHIGH
30 15 PASSION WORSHIP BAND PASSION EVENTHER REDUCES STATEFE STANDING SOME SMICHS 30 16 PASSION WORSHIP BAND PASSION EVENTHER REDUCES STATEFE STANDING SOME SMICHS 30 17 PASSION WORSHIP BAND PASSION	IS CENCING

26	30	15	PASSION WORSHIP BAND PASSION EVENTHER ELEMENTS STEEFS STANSON SOME EMICANS	8	50	34 1	5	SANCTUS REAL THE NACION LOVE STAFFOR ISSUEMCENS
	7	ю					10	
6	2	à	OSPEL .		-	-		Commence of the second
	58	WIESE ON COST	ARTIST TITLE HAPART & HOMBER / DISTRIBUTING LABEL	100	要量	58 E	04 CMT	ARTIST TITLE HIPRINT & MANGER / DISTRIBUTING LASCE
1	1	42	KIRK FRANKLIN HEND 10 YO SOUL-GEARD CENTRIC TTO 18/2046A	•	26	24 1	1	TONY TERRY CHANGED STUDIO 21/10G STIZNOCH
2	2	8	TYE TRIBBETT & G.A. WOTHY LINE COUNTRY LINE		27	32 1	ĕ	DAE 1 WON 80 TIME 4 DAMES BORN AGAIN 43935/16/DIAGS
3	4	52	MARY MARY MARY MARY MY BLOCK COLLAND IS 77733-50NY MUSIC	•	28	29 1	ij	IZZY IN AME OF YOU YOU USE STOOL WICH
4	3	3	KIERRA KIKI SHEARD	100	29	27	ij	VIRTUE TEXTMENT DATECULO GOSPEL/MITECHTY GOSPEL ESTRA-SONY MUSIC
6	5	2)	JUANITA GYNUM A NICC OF NIT PASSING FLOW SCIEN		50	20 1	ğ	MARK ST. JOHN
	6	25	VARIOUS ARTISTS		31	33 1	ř	CHOZEN
	2	10	BISHOP G.E. PATTERSON & CONGREGATION	- 100	0	HET SO		DARIUS BROOKS
	ı,	II.	SINGING THE GLE TIME WIT VOLUME 2 POSILM 2505 YOLANDA ADAMS	-80	-	nthe	-	THE GOSPEL MIRACLES
4	,	40	MY BY BAT ELEKTRA ATLANTIC SETZERAG NICOLE C. MULLEN	-86	32	30 6	E	VARIOUS ARTISTS
인	10	10	REPERMENT THE BEST OF MICROS C MOLLEN WORD-DUNG BISSIO WARREST BROS	4	34	35 1	Ĭ.	THE VERY BEST OF PRAISE & WORKINF LEGACY/YEA/TY STOCK TOWER
10	12	39	COLATEST ISRAEL & NEW BREED STITES ALME IN 190TH AFRICA HTGGATT, CPC SHIROSONY MUSIC		35	31 7	8	WOW GREAT SEES SCHOOL CLARGE THEICHIC VERSITY BESTAL COMMA
D	15	65	BISHOP G.E. PATTERSON & CONGREGATION ENDING THE BUS THEE WAT FOOLING 2504		36	37 1	s,	GRITS 7 COILT 42655
12	14	44	CECE WINANS PURES PURES PERSON SOSPE, INC. SONOTIONY MUSIC		37	42 2	5	RAMSEY LEWIS WITH COM MORE MARKADA JAZZ EDDONAMADA
13	8	18	MARTHA MUNIZZI NO LIMTE LINE RELIGIETY COLLINEIA 77093/SONY MUSIC	100	30	88-017		NICOLE C. MULLEN EVENTORY PROPLE WORL-COME SECTA WEARING BINGS
14	13	9	NORMAN HUTCHINS	-8	39	36 6	ų	J MOSS TRI J MOSS TRI J MOSS PROCEST GENTRE C TODA COMMON
18	11	15	OONALO LAWRENCE PRESENTS THE TRI-CITY SINGERS	-	0	45 1	li	YOUTH FOR CHRIST
10		33	FRALE ACT DIE 1 IN COSTEL 33345 III. BYRON CAGE	-8		67 1	H	Net STRUGGLE IS OVER HIT NO COSPIL BUTS IZLES AYIESHA WOODS
17		15	AR BRITATION TO WORKER COSPO CENTRIC TYZEL COMMA DOMALO LAWRENCE PRESENTS THE TRI-CITY SINGERS	-8	40			INTRODUCING AMERICA MODOS COTES 2506/EMICANS SHIRLEY CAESAR
		100	PRALE ACT TWO UN COUPEL SHESS # SHEKINAH GLORY MINISTRY	-	~	20 1	20	NEW DIRECTION
18		81	SOUNDTRACK	-8	0	RE-COT	"	SHIP THE PRACE COURT CENTER TROUBLESSMAN VARIOUS ARTISTS
19	15	42	THE GOSPEL VERITY FIRED CONSA	-8	44	41 4	12	BETTER HAVE BOSIFIE. 3 KTOONIN GOOPEL WISCONINGCOMD CENTRICEPIC SHIZE-SOW
20	18	84	DONNIE MCCLURKIN PEALNE HYMES B EPPITEME SENES YENTY 64127/20MER		0	100		BISHOP JOSEPH W. WALKER, III PRESENTS JUDAH GENERA BOHP 2007H W WALKEL WIPESH'S JOHN COMMON CLUCH SCOLUMBLE OF
21	22	83	SMOKIE NORFUL INDEXENS WITHOUT MINI CHIR COSPEL 77795 IP	100	48	49 1	19.	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE C A NEW MEGRICULE TAN GOSPEL 11706
22	19	7	JUDITH CHRISTIE MCALLISTER IN HIS PRINTING LIBER ALDER STEEL ANTENNE GOLDER		0	884887		JOE PACE MINITY LENS WAY INTEGRATY GOSPEL/COLUMBIA 77098/SOAY MISSO
23	26	51	SOUNDS OF BLACKNESS		(3)	800		VARIOUS ARTISTS STELLA ANAGE NOW APTIME GOSPIL STOP
24	28	42	HEZEKIAH WALKER & LFC	100	0	0-01		JESSY DIXON TOUCH ME, LOND JESUS SATTINGS MUSIC GABLE? 42558
	25	19	ANDRAS SATISTS TO THAT THE	-	60	10100		LEE WILLIAMS AND THE SPIRITUAL OCS

EGEND

MARIUMEGRARIES

CHARTS

s complied by Neise SoundScan from a national subset of core stores that specialize in those pages.

Albums with the greatest sales gains this week

Where included, this swend indicates the title

the chart's biggest percentage growth

Indicates album entered too 100 of The Billboard 200 and his been removed from Hestseekare chart.

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. It after price indicates about only evaluable on DusiDisc CD/DVD after price indicates CD/DVD combo only available. If DusiDisc available CD/DVD combo available. If DusiDisc available CD/DVD combo available. If indicates vivyt LP is available Pricing and vind LP availability are not included on all charts

SINGUESTOLIANIST

Compiled from a national sample of data supplied by Neisen Broadcast Data Systems. Charts are sarked by number of gross audience Impressions, comput ed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Mod Rock and Adult R&B charts, which are ranked by total detections Songs showing an Increase in audience (or detections)

ver the previous week, regardless of chart movement

INCOMEDITY INLESS
Story as removed from the fact 100 and feet 100 Anging chands consultanceously
(they have been in the fact 100 for more fair 100 weeks and may be seen for the fact 100 for more fair 100 weeks and may be seen for the fact 100 for more fair 100 for fair 100 for

SINGLES SALES CHARTS

The top selling singles complied from a national sample of retail stors, mass merchant, and internal sales reports collected, complied, and provided by Neisen SoundScan. For R&B/Hp-Hop Singles Sales, sales deta is comprised from a national subset panel of core R&B/Hp-Hop stores by Nielsen Soundscan Singles with the greatest sales gains.

 OD single available O Digital Download evaluable O DVD single available
 Vinyl Mao-Single available O Vinyl Single available O CD Mao-Single available. Configurations are not included on all singles charts

th Indicates title earned HtPredictor status in that particular format based on

earch data provided by Promosquad Songs are tested online by Promosquad using multiple listers and a nationwide sample of carefully profiled music contives. Songs with a score of 65 or more (75 or more for country) are sudged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of smalable music. For a complete and updated list of cur-nent songs with Hit Potential, commentary, polis and more, please visit www.httpre-

Compiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week.

AWARDEGIC MERCHAN

 Pleacording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 elbums (Gold)
 RIAA certification for net shipment for 1 million units (Platinum)
 RIAA certification for ant shipment of 10 million units (Distraction). Namesia winth Platinum or Distraction or an shipment of 10 million units (Distraction). Namesia winth Platinum or Distraction symbol indicates album's must-plateaum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs at or tapes. Certification for net shipments of 100,000 units (Oro). © Certification

of 200,000 units (Platino). III Contribution of 400,000 units (Multi-Platino). ◆ RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for

200,000 paid downloads (Platform). Numeral within platform symbol indicates sono's multiplatinum level ... RIAA certification for net shipment of 500,000 singles (Gold)

MUSIC VIDEO SALES CHARTS
PRAY good confinitions for risk shipment of 25,000 units for video singles
RIAA good centrification for net shipment of 35,000 units for video singles
RIAA gold central confinitions of 35,000 units for shipment of 95,000 units
for video singles. If RIAA plastimum centification for net shipment of 95,000 units
for video singles. If RIAA plastimum centification for sales of 100,000 units for
shipment of program videos.

DVD SALES VHS SALES VIDEO RENTALS

OVD SALES VMS SALES VIDEO MENTALS:

"NAW polic ordination for set elegance of 30,000 units or \$1 million is sales at suggested mate price." If this plantam certains to sales of 10,000 units or \$2 million is sales at suggested mate price. If the sales of 10,000 units or \$2 million is sales of 10,000 units or an observation of 50 million or sales for headmank; released programs or of at least \$5,000 units and \$1 million at suggested mate for months activated test. If the for plantam certains to the activation of the amount of the sales \$2,000 units or a sales of 25,000 units or a dollar volume of \$18 million at retail for theetncally released programs, and of at least, \$0.000 units and \$2 million at auconstant retail for non-theathroal titles.

ALBUMS

	IDEPENDENT
-B = B B B	ARTIST
C MARKET	THOM YORKE
0	THE DIPLOMATS PRESENTS JR WRITER HODDRY IN THE MARKE CIPTOMATIC MAY 5639 ROCK (17 50)
3 2 41	HODDRY IN THE MALENIA (IPT_GMATTC MAIN 5600 NODH (17 50) LITTLE BIG TOWN THE MAIN THE HOLD (13 50) HE MAIN THE HOLD (13 50)
O	THE MODE TO HERE COURTY 2010 (13 NO) SUFJAN STEVENS THE HIRLANDIC OUTSINGS AND DOTAG FROM THE LLANDS ALBUM COMMITTE HET (52 YE SO)
5 . 1 6	VARIOUS ARTISTS
0 4 51	VARIOUS ARTISTS Suis warren toen 396 compliande signorencemen 1291 (0.96) GOEATEST GUILTEE GUILTEE GUILTEE GRANIETO COMENO CONTRA DOSA (18.86 CB (19.97) (3.86)
7 3 3	THA DOGG POUND
O In	BURY YOUR DEAD HARTY AND THE BREAKGOWN VICTORY 200 (15 00)
0 1	BEAUTY AND THE BREAKDOWN VICTORY 200 (15 18) BUTCH WALKER AND THE LET'S-GO-OUT-TONITES! THE BREAK AND WASHINGTON THE BREAK OF THE BREA
1D 6 51	JASON ALDEAN MADRIALEGA OFFICE SON 7657 (12.06)
11 5 6	
12 7 4	DRAGONFORCE
GO BEW	PEACHES
14 6 87	MPRACE MY BOOK E., 2011-18:901-85 (HOUP (18:90) BONE THUGS-N-HARMONY GREATEST HTS PLATFACES 25-422 (18:90)
(O LEV	STRAPPING YOUNG LAD
0 17	D-BLOCK
(7) HW	BIZZY BONE
(0 to	BOONDOX
10 9 4	THE HAMBEST PSYCHOPATHIC 4901 (RZ 98) VARIOUS ARTISTS
19 2	RECORD DOLE THER HT 1734" (10 SE CO DVD; % ARCTIC MONKEYS WHATEVER PEOPLE DAY I AM, DARTS WHAT HE HOT DOWNED COO" (13 SE)
21 11 20	HAWTHORNE HEIGHTS
22 10 26	IF DALF YOU WENT LIMITED INCOME 265 & 266 (15 66 CD:040) # JUANITA BYNUM A PRICE OF MY PASSION FLOW 2301 (17 96)
23 18 15	AARON SHUST
24 16 15	ANYTHING WORTH SATING STAGE (DOT? (T3.06) LACUNA COIL BARRACOGE CENTURY MEDIA 8350 (18.96)
25 17 16	ATREYU
26 23 5	A BANK GRE ON RETEMBER VICTORY 267 (16 66 CO DVG). II. JOAN SEBASTIAN
27 12 6	MAS ALLA COLL DOL MUSART 3771-BALDON (TS DD) LIVE
28 25 40	EDWGS FROM BLACK MOUNTAIN EPIC 96559 RED RIX (18 88) MOTION CITY SOUNDTRACK COMMITTEES TO MEMOUS ENTERN SETS (13 80) \$
29 15 5	SHADOWS FALL
30 20 3	PALLBUT FROM THE WAR CENTURY MEDIA 8426 (16 90) WAYMAN TISDALE
31 14 6	WYUP RENDEZVOUS \$118 (17.06) YO GOTTI
32 24 2	EMCK 2 OR BESIGN MOUTH OF THE SOUTH PREVIOUS 2 2600° (TVT 17 00) THE BRAND NEW HEAVIES SET USED TO IT DELICIOUS VINIT, OSTOOT* (TS 90)
30 IV	LOUIE DEVITO
34 13 7	DJ LIL: CEE/TREVOR SIMPSON
30 BU	GREG GRAFFIN
30 21 5	KEB, WO.
37 22 6	EMPLARE ONE HAVEN EINE 77621 (RED MIK 115.56) KOTTONMOUTH KINGS
30 25 6	EDAST IN MART SUBURBAN INDUE NO (15 98) SOUNDTRACK A PRAIRIE MORE COMPANION NEW LINE 20068 (TE 16) (E
39 37 15	BULLET FOR MY VALENTINE BULLET FOR MY VALENTINE DE PRISE TUSTION, To (12-50)
40 32 14	BISHOP G.E. PATTERSON & CONGREGATION BISHOP G.E. PATTERSON & CONGREGATION BASEND DE CLO TIME WAY WILLIES 2 PODUM 2505 (14.85)
(1) THE	CUISILLOS
C) NO	AMOR GITAGE HUSART 2777 BALBDA (18 00) THE LIVING END STREE OF EMPROPEY ADQUITE 20034-0351 WEST (T3 00)
43 30 50	VARIOUS ARTISTS
44 28 7	HOMEEBLY OFFICER TO YOU WOL & SUB-CITY 685/HOPELESS IS SECTIONS! SE VIC LATING

RAMON AYALA Y SUS BRAVOS DEL NORTE ATTEMOR BE UN NET VEL 2 FREDDE 1940 (16 M) MEN VARIOUS ARTISTS HEW PITBULL
MOREY IS STELL A MAJOR ISSUE OUZ SPORNERS 2750 THT 111 90 CD DVD TOP INDEPENDENT ALBUMD: Independent Albums are current titles that are sold utors. TASTEMAKIES: Top selfing albums from a core purse of tread-setting flock-product part until others stores. Words. Disc chart inspect of tread-setting flock-product part until others stores. Words. Disc chart inspect of crieds and replant-updated weekly on billhound total. Including once that are solution to Billhound was self-part of the control of the con

THE HUSH SOUND

47 39 14:

LIKE WHIS DECEMBANCE ON FUELED BY PARKEN (13 DK)

SET YOUR GOALS
MICTRY EXISTS OF 173 HS 064

TASTEMAKERS

	22	35 88	TITLE SUPRICTERUMBEN DESTRIBUTED LABEL
П	0	atu	THOM YORKE
	0	SER	MUSE BLACK HOLDS AND REVELATIONS ALE 41254 WARREST SPORT ®
	3	1 2	JOHNNY CASH AMERICAN Y A HUNDRED HOSVINATE AMERICAN/LOST HIGHRAY 602768*-(AMERICAN/LOST HIGHR
	4	2 10	GNARLS BARKLEY ST ELEWHER DOWNTOWN TORGOTHATLANTIC
	0	NW	SUFJAN STEVENS THE ANAMORE OFFINES AND DEFINE FROM THE BLINGE ALBUM ASTROMETIC WITTY CO.
	0	stw	PIMP C PMMAATON WOOD NINEEU/BAP A-LOT A LIFE 60634/ASSILINE
	7	3 2	RISE AGAINST THE SEPTEMBER THE WITHESE CETTEN DOISTE-ANTERSCOPE
	8	4 10	RED HOT CHILI PEPPERS
	0	HUW	PEACHES MPRACH MF BUSH N, 2017-920CARS GROUP
	10	10 6	AFI DICEMBERIANDERGROUND THY EVIL DOUBLE-MITERISCOPE
	0	HEW	THE FORMAT DOS PROSESS THE VARIETY LASEL SOSSE RETWERK
	12	6 4	NELLY FURTADO GOS MOS DE GENERA DOS DOS METERSORIES
	13	11 6	YUNG JOC NEW MC DITY BLOCK BAD BOY SOUTH BASS?"- AG
	0	HEW	CORINNE BAILEY RAE

SE HE HILE MILE 1 1 72 CELTIC WOMAN

VARIOUS ARTISTS

SEU JORGE
THE UP AGAINS STUDIO SESSIONAL MOLECULOS INC.

	181	10.	PUTUMAYS PRESENTS: PARKS PUTUM 2/0 246
4	4	14	GOTAN PROJECT UNITED XI, 1551 BEGGRES GROUP
0	9	28	CIROUE DU SOLEIL DA CHOLE DU SOLEIL 20024
0	10	42	VARIOUS ARTISTS PUTUMATS PRESENTE ACCOUNTS GRADE, PUTUMATS 234
7	2	F	VARIOUS ARTISTS PUTUMATS PRESENTE SARA A LATIN DANCE PARTY PUTUMATO 251
8	7	15	LILA DOWNS LA CANTRIA NATIONAL SECRET
	12	2	VARIOUS ARTISTS PUTUMAYS PRESENTS MUSIC FROM THE WHILE LANGE PUTUMAYS 252
10	11	3	HENRY KAPONO WIG BRIGHER COLECTIC 2008
11	5		PATRIZIO DE INJAN NET PLATEAUNINVERSAL MOTOWN CORPOLIMPO
12	6	23	SEU JORGE



ECTRONIC ALBUMS

	1	鞋	TITLE (IMPERIT / BISTRIBLITING LABEL)
0	1	11	GNARLS BARKLEY
0	2	60	GORILLAZ DEMOR DATE (PARLOPHONE VARION)
0	3	36.	MADONNA CONFESCIONE (IN A DANCE FLOOR, INVARIGN BROS.)
0	E	1	SOUNDTRACK THE DEVEL WEARS FRANK (FOR WARNER BROK)
0	IB	B	PEACHES MPLACE ME BOOK (ILL SECONDS CROUP)
6	14	23	SHE WANTS REVENGE

L A	ш	u.	IMPEACE ME BOOK (II):GEGGARS ERGUP)
6	4	23	SHE WANTS REVENGE DIE WANTS REVENE PLATE CHASSIFLANLESS SERVENNETURS COPE
0	-	78	CUT CHEMIST DE REDERICE S LISTERNE - SEATSCHIS VANNER BROS
	5	3	PET BHOP BOYB
	7	21	CASCADA ENERVYME ME TOUCH (ROSEINS)

| PRINT OF STAME AND TO STAME OF STAME

70 | Go to www.billboard.biz for complete chart data

MUSIC VIDEOS Principal Performers PHISH: LIVE IN BROOKLYN Pink Royd Phish GREATEST HITS GREATEST HITS Creed WE ARE... THE LAURIE BERKNER BAND The Laune Berkner Band THE LONG ROAD HOME John Ecounty VISUAL ENTINUMENT TODZ (18 AS DIS) TIM GOING TO TELL YOU A SECRET WATER MUSIC WICK-WASHE MASIC VISION 65800 (28 98 DIVIDED SONGLINES LIVE WASHE WASHE WASHE OF THE TOTAL COURSE. new SONGLINES LIVE SONY MISSE WORD SONY BING MISSO BRINGS (14 AS CO.OVE) PAST, PRESENT & FUTURE FAREWELL I TOUR: LIVE FROM MELBOURNE NAME VOID 10123 (21 91 DVD) Esotes REPLAY X3 10 8 5 REPLAY X3 NESCUS VIDEO LINVESSAL BUSIC 9 WIDEO DEST \$14005 (25 M DVG) 11 MAN IN BLACK: LIVE IN DENMARK-1971 Johnny Cosh THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS CHRIS BROWN'S JOURNEY 8 5 Chris Remain ALIVE IN SOUTH AFRICA Israel & New Brend LIVE AT DONINGTON AC/DC DESTINY'S CHILD: LIVE IN ATLANTA Destiny's Child LIVE ON THE OTHER SIDE Kont COMMIT THIS TO MEMORY ROCK OF AGES: THE DEFINITIVE COLLECT

C	AI	10	T
W	y	V	DEOCLIPS
		8	
田田	45	B	TITLE
DES.	3P	38	ARCIET (MPRIST : PROMOTIOS (AREL)
1	3	8	TOTAL PRINCIPAL SEPTIDES JAMESONING
2	9	8	PROMISCUOUS NELLY FLOTADS FEATURING TIMEALAND GOLLEVISEFFES
3	1	9	WHY YOU WANNA THE GRAND HUSTLE ARE ARRIC
4	5	4	AIN'T NO OTHER MAN
	м	5	NF A U
		5	CASSE ACKT SELECTION DAD SON SILVETIC
6	80		DEJA VU SEYSHOR FEATRING JAY 2 COLUMB N
-	M	11	DO IT TO IT
	10	332	CHEMINATURE SERVI FROM OF THE YOUNGINGOODS SHOWLENG CANTOL
8	16-0	TET	INVISIBLE
	2	12	OVER MY HEAD (CABLE CAR)
м	n	14	THE FRAM ETIC
10	7	4	NUMBER ONE PROPERTY FAIL COMMENTS STORE TRUNCHEST RECORDS
11	15	4	SHOULDER LEAN
	10	m	YOUNG DIG FEATURING TO GRAND HUSTLE/ATLANTIC
12	19	4	PULLIN' ME BACK DENEY FLETINAS TYPES 245-4-LOT/CAPITOL
13	13	100	CRAZY
	ш	9	TORN
14	10	10	LETONA CAPITOL
15	16	3	PUT YOUR RECORDS ON
	ľ	13	RUTTONS
18	20	8	THE PUSSICAL DOLLS FEAT SHOOP DOOS ALMONTERSCOPE
17	17	6	BOSSY
300		30	SIDE 2 SIDE
18	14	3	THREE & MANA HYPROTIZE MINDS/COLEMBIA/SUM
19	12	14	DANI CALIFORNIA MONOT CHILI PEPPER MARKET \$4000
20	22	2	SEXY LOVE
-	100	-	MISS MURDER
21			MR THY EVENTHERSCOPE
22	L	W	CHEMICALS REACT
23	844	-	THE WORLD
24	24	1	KICK PUSH
	2	4	LEAVE THE PIECES
25			THE WIRECERS MAJERICA WARRAGE BROST WERE

CREAM: FAREWELL CONCERT: SPECIAL I LIVE AT WOODSTOCK (SPECIAL EDITION A DAY IN THE FASTLIFE LIVE AT THE RAINBOW ERNIE HAASE AND SIGNATURE SOUND
GATHER MUSIC WIRE SEED #4651 (14 88 DUC)

28 22 to FAMILY JEWELS

	Motion City Soundtrack	ı
TION	Def Leppard	•
XTEN	DED EDITION Enc Clapton	
_	Jim Hendra	
	Jim Joses	100
	Bob Marley And The Wallers	8
h		8
	Ernie Haass & Signature Sound	
20	ACIDC	
(VIDEO MONITOR	
	-	20
107	TV 74	
1	RIHANNA, BEFATTEFEL	- 1
2	ASHLEE SIMPSON, INSURAL	- 1
3	NELLY FURTADO, PROPISCOONS	
4 5	CHRISTINA AGUILERA, MET DO OTHER MAN	
6	CASSIE, MI 1 U	
7	T.L. nev vou mana	
8	TAKING BACK SUNGAY, MISTANSSURE	
9	THE PUSSYCAT DOLLS, BUTTONS	
10	THE FRAY, EVER MY HEAD (CABLE CAR)	
BI	BET	*
	CHERISH, MITTOIT	2000
2	LETOYA. 10%	- 1
3	YOUNG ORO, SHOULDER LEAS	- 1
4	T.L., WHY YOU WARRA	
6	PHARRELL, DUMBER DRE	
	CHINGY, PULLIS ME BACK	- 1
7	THREE 6 MAFIA. DOE 2 DOE	- 1
	CASSIE, MELU	
10	GNARLS BARKLEY, CHATY	
FL	JSE -	
1	PANICI AT THE DISCO, BUT IT'S SETTER IF THE	186
2	AFI, ests eurotra	
3	THREE OAYS GRACE, MINIST 1 SANT SECONS	- 1
4	GNARLS BARKLEY, CULT	_
5	TAKING BACK SUNDAY, WARRESTONE	
6 7	SEAN PAUL, GIVE IT UP TO INC	
7	BUSTA RHYMES, I LOVE OF COICE T.I., WAY TOU BRIESE	
	ATMOSPHERE, SAY MET THERE	- 1

KANYE, DRIVE BLEW

SALES DATA COMPILED BY Nicison Soundson SEE BELOW FOR COMPLETE LEGEND INFORMATION. JUL 29 2006

1	P	Н	EATSEEKERS.	
	I	B	ARTIST	Tes
l o	ť	÷	SURY YOUR DEAD	Beauty And The Breakdown
ı	i	ntv	BUTCH WALKER AND THE LET'S-GO-OUT-TOMTES! CNE HARENEPIC BASTA RED THE (12 AU)	The Rise & Fall Of Butch Walker And The Lets-Go-Out-Tonlesi
	îĸ	4	DRAGONFORCE SANCTUARY ROLD FLANGER STRONG SOME (17 SB)	Irhuman Rampage
a	Т	ŧν	PEACHES II, 2011 BEGEARS GROUP (15 No.	Impeach My Bush
8	k		CARTEL THE MUNTH GROUPEPIC \$3850 SONT MUSIC (15.58)	Chrome
0	1	22	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maeetra
0	1	24		Calle 13
0	1	10	CENTURY MEDIA RAZZ ITS 66	The New Black
	Ŀ	2	DIANA REYES MUSTREX 708502-081928SAL (MEIOD (13 00)	Las No. 1 De La Reine
0		NT O	D-BLOCK 0.5000X SBBS KDCB (15.50 CD/DVD) #	D-Block: The CD/DVD Mixtape
11	ŀ	3	EMMANUEL SCHY BING BERTE BESTE (15.90) 9	Historias De Toda La VidaLos Exilos
C	1	HEW	BOONDOX PSICHBARRIC 4001 (12:00)	The Harvest
13	E		DANIELLE PECK INC MICHAE DITTED (13. 90)	Denielle Peck
1	K	5	REGINA SPEKTOR	Begin To Hope
C	5	45	PREMIUM LATIN SHOEZ SONY BIND BONTE (13.56)	God'e Project
C	4-	ite.	CUT CHEMIST SEATCORN 48559 WARNEY 8805 (13.58)	The Audience's Listening
17	9			Anything Worth Saying
10	ŀ		JULIETA VENEGAS SONY BIOS ACATE ASARS (14 98) KATIE MELUA	Limon Y Sal
19	-40		ALACRANES MUSICAL	Piece By Piece
20	E		JOAN SEBASTIAN	A Paso Firme
21	-	-	MIGANI 1771 BALBIA (12 B): VICENTE FERNANDEZ	Mas Alia Del Sol
22	1		SONY BIG ACRES ACRES (15-16)	The Living Legend
	1		PCA VICTOR T7532 (11 80)	Speak For Yourself
24			THE ACADEMY IS	The Melody And The Energetic Netura Of Volume
20	-		WAYMAN TISDALE	Amost Here
	1 2		RESDELVEUS STIE HT SEI	Wey Upl Exitos Y Mas
27	ľ,		JEK SECTS SONY BES NOTTE THE SEL IF DJ LIL' CEE/TREVOR SIMPSON	Ultra Weekend 2
2		H W	GREG GRAFFIN	Cold As The Clay
			KEB MO	Suitcase
	1		BULLET FOR MY VALENTINE	The Poison
32	2	-	AUGUSTANA	All The Sters And Boulevards
1	2		BISHOP G.E. PATTERSON & CONGRE	
	3		MARK HARRIS	The Line Between The Two
		II.V	CUISILLOS	Amor Gitano
30	2	5 6	OONAVON FRANKENREITER	Move By Yourself
. 67	Т	10.7	JAMIE KENNECY & STU STONE	Blowin' Up
gi.	1	new .	THE LIVING END	State Of Emergency
	De la	3		Billy Talent II
40	2	17		Ghetto Revelatione: II
41	2	8	OUELO	Releciones Conflictivas
42	3	18	LOS CAMINANTES	esoros De Coleccion: Lo Romantico Ge Los Caminantes
G		cett	NATALIE GRANT	Awaken
44	2	7	VIC LATINO 1 INVICTIONAL SET 48-THENE (21 56)	ThriveMix 02
46	3	41	ANA GABRIEL SORY BMS NORTE BERGS (15 GB)	Historia De Una Reina
-	3		THE HUSH SOUNO DECAMANDE DISPUELED BY NAMES (12 88)	Like Vines
G	L	ntw	SET YOUR GOALS (ULOSY 673 (13 98)	Mutiny
40		15	FREDDIE 1840 (18.98)	Antologie De Un Hey Vol. 2
Œ	4	WEW	CHRIS KNIGHT DN#1(R S CHURCH PRODUCTIONS 799993 (18.96)	Enough Rope
80	4	. 0	OAN ZANES AND FRIENDS	Catch That Train!

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LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS

THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006 and July 18, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, August 29, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions

 All bids must be given orally at the public sale.
 The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price. against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any

offer which it deems to be insufficient

Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.

Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.

Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment

may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser,

then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.

The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.

10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTH-ER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES

11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.

12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases the Agent's decision shall be final

13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof

14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

rsons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

July 22, 2006

LEGAL NOTICE NOTICE TO CREDITORS AND

OTHERS REGARDING THE WINDING UP OF PASQUA MUSIC LTD., Pasqua Music Ltd., was incorporated pursuant to the provisions of the Ontario Business Corporations Act on February 5, 1986. On May 17, 2006, the shareholders of Pasqua Music Ltd., at a meeting called for that purpose, by special resolution, voted to wind up the corporation voluntarily pursuant to the provisions of the Ontario Business Corporations Act. David Marcovitch was appointed Liquidator of the estate and effects of the Corporation. Anyone having a claim against Pasqua Music Ltd., shall deliver proof of such claim to Liquidator, David Marcovitch, at the address below, on or before September 30, 2006, thereafter the liquidator will distribute the assets of Pasqua Music Ltd. having regard only to the claims then filed. David Marcovitch, Liquidator of Pasqua Music Ltd., Suite 201, 3199 Bathurst St., Toronto, ON., M6A

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PARTICIPATING ARTISTS











CONFIRMED SPEAKERS

- . John Babbitt, Talent Manager & Marketing
 - Consultant, Tsunami Entertainment
- · Brandon Bakshi, Director of Writer-Publisher Relations for Europe, BMI
- · Chuck Barrett, Executive Producer, Promo Only
- · Maurice Bernstein, CEO/President, Giant Step · SuzAnn Brantner, GM, 3 Artist Management
- · Lainie Copicotto, President, Aurelia Entertainment
- · Patrick Doddy, VP of Brand Imaging, Armani Exchange
- . Bonny Dolan, VP/Music Producer, Leo Burnett
- · Simon Dunmore, A&R Director, Defected Records . Hosh Gureli, VP of A&R, RCA Music Group
- · Jennifer Masset, U.S. Label Manager, IK7 Records
- · Patrick Moxey, President, Ultra Records
- · Chris Murphy, Founder, Petrol Records
- · John Peake, Program Director, KNGY San Francisco · Gary Salzman, President, BIG Management
- · Jeffrey Straughn, VP of Strategic Marketing, Island Def Jam
- · Jared Willig, Director of Music Programming

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land Def Jam Music Group chairman Antonio "L.A." Reid was honored for his 25 years of excellence in music. Part schmooz- and congratulatory-fest, lunch and auction, the July 18 event, held at the Pierre in New York, raised money for UIA-Federation of New York and the Music for Youth Foundation. More than \$800,000 was raised, setting a record for the annual event. While industry vets Steve Bartels, Daniel Glass, Shawn "Jay-Z" Carter and others waxed poetic about Reid from the podium, an impromptu auction, courtesy of Reid's artist Mariah Carey, paved the way for

REID RAISES CASH (LOTS), GETS PROPS

"I don't understand why it's L.A. who's getting the visionary award when I was the one who had the vision to hire him. joked Universal Music Group chairman/CEO Doug Morris at the 2006 Music Visionary of the Year Award Luncheon. Is-

be in New York (girl is in Los Angeles rehearsing for her upcoming tour). Carey offered the next best thing: "A dinner with Mariah auction." Some fierce bidding followed. At one point, Virgin Records chairman/CEO Jason Flom velled "I'll take her for \$15,000 if she promises not to mention that she was on Virgin." Pausing for a moment, he reminded those in the room that Virgin already *lost \$40 million" on its deal with the singer-"what's \$17,000 more?" The auction topped at just that figure, with Flom the proud owner of a dinner with Carey. Attendees were then treated to a performance by Rihanna, who sang "Unfaithful" and "SOS," But between "put your hands together for Rihanna" and her actual arrival on the stage, what seemed like an eternity passed. Naturally, this prompted the too-happy Flom to shout, "I'll pay another \$5,000 for dinner with Rihanna," Following Rihanna's passionate performance, the laughter continued. Before leaving the stage, the 18-yearold Ribanna commented on Reid's 25 years in the business, saving, "That is a very, very long time," When it came time for Reid to give his award acceptance speech, thoughts of Flom's forthcoming dinner with Carey were embedded in his brain: "Jason, you got off cheap on the Mariah dinner." Not missing a beat, Flom shot back, "Cheaper than my bosses did."

Switching into serious mode, Reid said he felt "most honored and lucky to come into the world of Doug Morris" and that it was "an inspiration being around Jay-Z." Seconds later, Reid called Bertelsmann Music Group U.S. president/COO Charles Goldstuck "the future." A visionary, indeed.

LOHAN NEW PROACTIV BABE

Lindsay Lohan has been tapped by Proactiv to be its next celebrity spokeswoman. She follows in the footsteps of Sean "Diddy" Combs. Britney Spears. Alicia Keys and Jessica Simpson, who have each hawked the acne medicine. Lohan's contract with Proactiv is reportedly worth \$2 million. Such a bank deposit should lessen Lohan's stress levels, which could make her need for Proective thing of the pest.

A GROOVY KIND OF DEAL

Track hears that legendary songwriter Carole Bayer Sager has signed an exclusive, worldwide administration agreement with Universal Music Publishing Group. Sager, who was previously with Warner/Chappell, is in her fifth decade of writing hit songs. She wrote her first hit. 1966's "A Groovy Kind of Love," when she was still a teen. The UMPG deal includes Sager's past works, which include "That's What Friends Are For," "Don't Cry Out Loud," "On My Own" and "Nobody Does It Better."

DVNAMIC DUO

Reggaetón power duo Wisin & Yandel ere smoking with collaborations. Sources say the pair is about

PFID



to go into the studio to record a track for the Kumbie Kings' uncoming elbum on FMI Televisa. They are also slated to record with Mexicen pop duo Sin Bandera for Wisin & Yendel's own set, due in September. That eibum, "Los Vaqueros," will be the first release vie Wisin & Yandal's own imprint WV Records/Machate

Additionally. Track has been heering much talk of e coilaboration with Devid Bisbal for the Spanish star's next release on Universal. And what about "Pam Pem," the bonus track included in the deluxe edition of Wisin & Yandei's current album, "Pa'i Mundo"? We hear it's being recorded es a remix with Wyclef Jean end Aventura.

VOICES CARRY

DJ AM turned it out at the July 15 grand opening of mur.mur, the club within the Borgata Hotel Casino & Spa in Atlantic City, N.J. According to a New Jersey Track correspondent, partygoers like actors Shannon Elizabeth, Danny Masterson, Jamie Lynn Sigler and Wilmer Valderrama couldn't get enough of AM's eclectic sonic journey. One second he was playing the Killers, then it was Gnarls Barkley. Twenty seconds later, the revelers were screaming for "Oh, Pretty Woman" by Roy Orbison, On and on it went, until five tequila shots later, Track decided to call it a night.

ALL BECAUSE OF TALENT

Come July 23, at the annual African-American Ethnic Night, dence music veteren Caroiyn Herding will be honored by Nassau County, N.Y., officials for her outstanding achievements in the performing arts.

Held at Eisenhower Park in East Meedow, N.Y., the event will

also honor actress Carolyn Brown, playwright Louis Carter and poet/spoken word performer Devid McLean. The four orees will be cited by Nassau County Executive Thomes Suozzi, If we're lucky, Harding mey even perform her new Deep Haven Music single, "All Because of You," or perhaps her 20-year-old classic. "Memories."

Executive EDITED BY SARAH HAN

RECORD COMPANIES: Independent Label Group in New York names Matthew Flott CFO. He was COO at lack of All Gemes SRC Records in New York names Nova Perry GM. She is

co-founder of Catalyst Group Entertainment Consulting. Montage Music Group in Nashville names Anthony Martin head of A&R, He was president/CEO of Anthony Martin Productions. Montage Music Group also taps Bob Reeves as Northeast radio marketing team member. He was national director of radio promotions at Midas Records Nashville.

Capitol Records Nashville promotes Brent Jones to polor manager of promotion. He was manager Category S Records in Nashville names Jennifer

Thorpe director of Southeast promotion. She was director of Northeast promotion at Lyric Street Records Ten Ten Music Group in Nashville names Nate Donchez catalog manager. He had worked in a catalog man-

agement capacity at Dimensional Music Publishing. COS Music in Atlanta names John Nagera director of South East promotion. He was local promotion manager at Aerra Becords

PUBLISHING: BMI in New York promotes John Coletta to assistant VP of legal affairs. He was senior attorney. Dimensional Music Publishing in Nashville names Sere Cemeron publishing administrator. She was A&R coordinator at Warner/Chappell.

DISTRIBUTION: Universal Music Group Distribution in Universal City, Calif. names Julie Gibbs VP of sales for new business development. She was director of sales at Electronic Arts









MFDIA: MTV Networks in New Yor Black to senior VP of communications of MTV: Music Television She was VP

RETAIL: Handleman Co. in Troy Mich. promotes Jeff Hodak to rock product manager. He was a product forecaster/distribution analyst.

RELATED FIELDS: The Motion Picture Assn. of America in Los Angeles names Steve Weinstein presudent/CEO of Motion Picture Laboratories (Movielabs). He was executive VP/chief strategy and technology officer at Macrovision

Fox Mobile Entertainment in Hollywood names Natalle Farsi senior VP of content and m-commerce for Mobizzo She was VP of media at muQube

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GOODWORKS

KEEPING MUSIC IN THE SCHOOLS

Ciara and Lyfe Jennings will perform at the fourth annual VH1 Save the Music Hamptons Benefit. The July 28 fundraiser, held at the home of Iaci and Morris L. Reid in East Hampton, N.Y., will raise money for the VH1 Save the Music Foundation, which is dedicated to restoring musicalinstrument instruction in public schools. For more info, log on to vh1savethemusic.com.

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